

THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
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FORTIETH ANNIVERSARY ISSUE OF THE DIAPASON

GATHER IN COLUMBUS FROM THREE STATES FOR REGIONAL CONVENTION

Fine Program Arouses Enthusiasm
of Ohio, Kentucky and West
Virginia A.G.O. Forces—Re-
cital by E. Power Biggs.

A two-day regional meeting of Ohio, Kentucky and West Virginia chapters of the American Guild of Organists was held in Columbus, Ohio, Nov. 1 and 2. The seventy registered delegates represented a wide distribution of chapters and the spirit of the convention was one of enthusiasm for the work of the Guild and for the fine program arranged under the chairmanship of Miss Gertrude Schneider of Columbus.

After a period of registration and sociability, the meeting was opened by Dr. J. Henry Francis of Charleston, W. Va., the regional chairman. The first musical offering was a recital by Mary Huffman, organist of the Broad Street Presbyterian Church, Columbus, on the four-manual Möller organ in this church. Mrs. Huffman's program included a group of Bach transcriptions, Franck's Prelude, Fugue and Variation and a group of modern works.

The Columbus Boy Choir School, which has come to national prominence under the directorship of Herbert Huffman, was heard in a rehearsal and short program.

After luncheon the group returned to the Broad Street Church to hear Paul Swann of Decatur, Ill., in a lecture and discussion of the subject "Let's Improve Church Music." Mr. Swann brought to the group much data compiled in the preparation of his book, "Guideposts for the Church Musician."

Late in the afternoon the group journeyed to Capital University to hear a choral concert by the university's chapel choir and a discussion of choral techniques by its director, Professor Ellis E. Snyder. Following this fine demonstration a convention banquet was enjoyed at the Maramor restaurant. There was a roll-call of chapters and Dr. Francis spoke informally of the work of the Guild and the challenge that meets its members as church musicians.

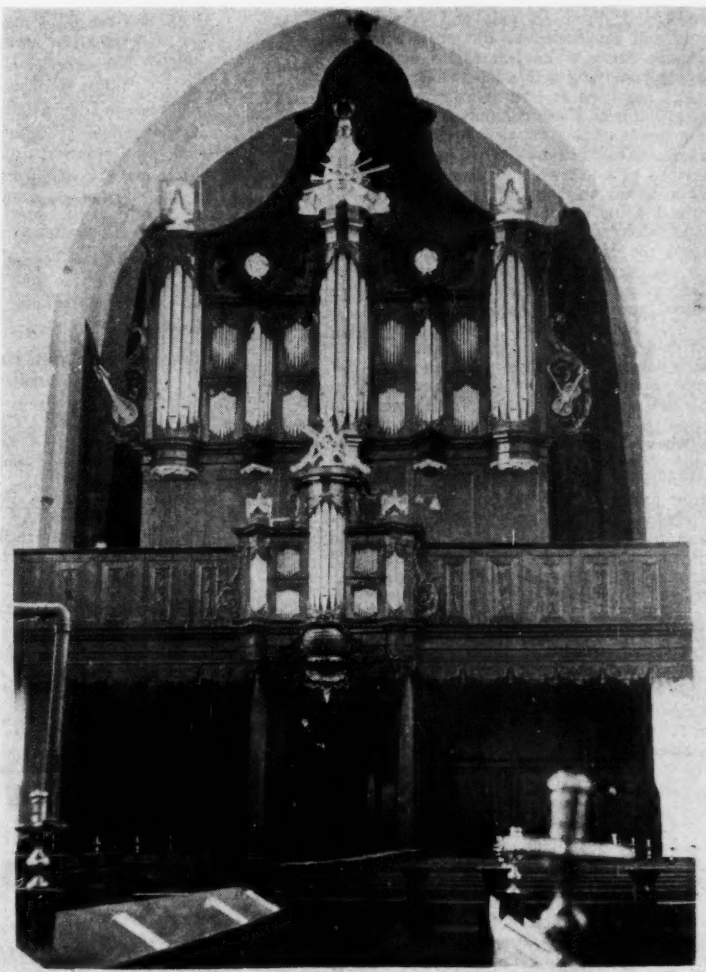
A highlight of the convention was the evening recital by E. Power Biggs at the First Congregational Church. Mr. Biggs was greeted by one of the largest audiences that has assembled for an organ recital in this area. He rewarded them with one of the finest performances they have been privileged to hear. The program included Handel's Concerto No. 2 in B flat, an outstanding performance of the Bach Fantasia and Fugue in G minor, works by Schumann, Brahms and Alain and the great Reubke Sonata on the Ninety-fourth Psalm.

The morning of the second day was devoted to a business meeting and to the regional competition in organ playing. The winner of the contest was a gifted young woman from the Southern Ohio Chapter, Miss Joan Birrell, a pupil of Wayne Fisher of Cincinnati.

The convention closed with another outstanding choral demonstration by the Symphonic Choir of Ohio State University, under the leadership of Professor Louis Diercks, head of choral and church music.

ON ALL SOULS' DAY, Nov. 2, the adult choir of St. Thomas' Episcopal Church, Battle Creek, Mich., presented the Faure "Requiem" before a congregation of 300. It was the first appearance of the adult choir in a special program since Clark B. Angel took charge. Assisting the presentation was a chamber orchestra of four violins, two violas, two violoncellos, double bass, harp and organ. Jeanne Shaffer was the soprano soloist, Christina Schoonmaker the concertmaster, Eileen Elnhardt the organist and Miss Marilyn Randall of Detroit the harpist. Mr. Angel conducted the performance.

ORGAN BY ARP SCHNITGER IN NORDBROEK, HOLLAND



RAISE \$5,000 FOR SCHWEITZER FUND AT BOSTON CONCERT

Nearly \$5,000 was raised for the benefit of the hospital conducted in Africa by Dr. Albert Schweitzer through the organ-orchestra concert Nov. 14 by the Boston Symphony Orchestra and E. Power Biggs, at the new Aeolian-Skinner organ in Symphony Hall, as announced in THE DIAPASON last month. Charles Munch conducted the orchestra in the first American performance of an organ concerto in C major by Franz Josef Haydn and in the concertos for organ and orchestra by Hindemith and Poulenc, with Mr. Biggs as soloist. Mr. Biggs received an ovation after playing the Hindemith work and a still more enthusiastic one after three Bach compositions.

WALTER PECK STANLEY DEAD; HELD IMPORTANT POSITIONS

Walter Peck Stanley, F.A.G.O., whose career as an organist covered a generation in New England, Georgia, New York and New Jersey, died Oct. 27 at his home in New Haven, Conn., of a heart ailment.

Mr. Stanley was born in New Britain, Conn., seventy-five years ago and his first engagement was as organist and choir-master of the First Baptist Church of his native city. Then he became organist of the South Norwalk, Conn., Congregational Church, leaving that church to become organist and choir-master of the Tompkins Avenue Congregational Church, Brooklyn. After three years at the Tompkins Avenue Church he resigned to go abroad to study piano with Leschetizky in Vienna, and remained three years. Returning to America, Mr. Stanley opened a studio in New York City, where he taught piano, but soon afterward was

appointed instructor in piano in the Conservatory of Music of Oberlin College and later was made associate professor of piano at Oberlin. During Mr. Stanley's stay at Oberlin he made another trip to Europe, studying in Berlin with Lhevinne. Soon after his return from Berlin he moved South, where he became organist and choir-master of the Ponce de Leon Avenue Baptist Church of Atlanta, Ga., resigning after more than eight years of service in order to return to New York.

Mr. Stanley was engaged as organist and choir-master of the North Reformed Church of Newark, N. J., Oct. 1, 1923, and presided over a fine four-manual Casavant organ, which was installed in December of that year.

Mr. Stanley was a former general secretary of the A.G.O. and a past dean of the Georgia Chapter and a member of the executive committee and chairman of the public meetings committee of the National Association of Organists. He had given recitals in different parts of the country.

Thanks for Looking!

Take a good look at these
dates, save them and
plan to come to Boston
for the A. G. O. National
Convention,

JUNE 19-23, 1950

FORTY YEARS' RECORD FROM HUMBLE START HISTORY OF THE DIAPASON

Its First Issue Appeared Dec. 1, 1909
—Since Then the Magazine Has
Witnessed the Steady Prog-
ress of the Organ World.

Forty years ago, on Dec. 1, 1909, Volume I, No. 1, of a new and unassuming publication came from the press. It was named THE DIAPASON, in honor of the principal tonal characteristic of the organ. The name's aptness was readily recognized by the cognoscenti; to others it was a puzzle, and even its pronunciation offered difficulties. Many placed the accent on the second syllable, while others referred to the newcomer as "The Dyspepsion" or "The Diapepsin," thus giving it a connotation with digestive disturbances.

A practical newspaper man who was also an active church organist and who was still young enough to disregard risks conceived the idea that such a paper was needed when he pondered the fact that the literature of the organ did not include a publication devoted exclusively to that instrument. At first the principal purpose was to represent the organ industry. It soon became evident that the organist and the organ builder were so closely allied in their interests that the field should include both of them and that the paper would serve to bring the two more closely together.

In 1893 an interesting publication, *The Organ*, had been founded by Everett E. Truette, a distinguished Boston organist and teacher, but it suspended publication in April, 1894. In his valedictory Mr. Truette wrote: "We are still convinced that the demand for *The Organ* is too limited to warrant its existence." *The New Music Review* was being issued by H. W. Gray as the official organ of the American Guild of Organists and to serve as a house organ for this prominent music publishing house. So much for what went before.

The project had been under consideration for months and during this period the originator consulted persons in the two professions concerned and outsiders whose business judgment was highly regarded. A man at the head of large business interests and prominent in the church the prospective editor served made it plain that he considered the field so limited that the project could hardly be successful. Several organ builders expressed the opinion that no such publication was needed. Many whose support and cooperation were desired looked askance on the idea and only a few manifested interest. As is the custom of youth, the prospective publisher listened to all the advice offered and did not follow any of it.

Though sowing on what seemed to be stony ground the editor persisted in going ahead and the initial issue, one of eight pages, thus made its appearance. A few leaders in the organ profession gave it real encouragement—men such as Clarence Eddy, Dr. William C. Carl, Dr. Peter C. Lutkin and Harrison M. Wild. Others gave the paper from three to six months to live. The first organ specification published was that of the three-manual designed by Dr. Lutkin for Fisk Hall at Northwestern University and built by Casavant Freres. This instrument, recently modernized, now stands in the hall built in Dr. Lutkin's memory on the Evanston campus.

In the salutatory of this first issue the policy to be pursued was indicated in this paragraph:

"Although the construction of the king of musical instruments has been brought nearer perfection in the United States than in any other country during recent years, there is no professional or trade journal recording exclusively the doings

in this important field. To meet this need is to be the mission of THE DIAPASON. To make it successful at the start and to assure an extensive circulation among those outside the trade whom it is intended to reach, the early and hearty cooperation of all builders is necessary. * * * Liberal advertising support is invited, but is in no sense necessary to the fair treatment of news."

Since he evidently believed in safety first, the editor resolved to keep on for at least a year and then to cease and desist if his losses exceeded a few hundred dollars. At the same time he showed a regard for security by retaining his position as telegraph editor of the *Chicago Daily News* and as organist of the First Presbyterian Church of Lake Forest.

Disaster did not, however, overtake the young publication, for at the end of the year the record showed a net profit of \$15, a paid circulation of 200 and accumulated capital assets consisting of a desk, a file, a wastebasket—not to mention goodwill that had been created.

The fixed policy that the advertising and editorial departments should be distinctly separate soon made friends for the new paper. At times this policy was difficult for some to understand. For example, THE DIAPASON wrote to a prominent organ firm in the East asking for the specification of a large organ which it had won the contract to build. The reply came back that there must be a mistake, as this firm did not advertise in THE DIAPASON. The rejoinder to this was that we desired to publish the specification not to please the builder of the organ, but as a service to our readers, who looked to this paper for such information and were not interested in our advertising. The same builder in later years was a regular advertiser until he went out of business.

The determination to present accurately a picture of the activities of the organists and organ builders of America seemed to win increasing approval, and from the initial 200 the circulation has increased in the two-score years to a total of 15,500, with a gain every month and year that has continued steadily, so that it now takes nearly four tons of paper to print a monthly issue.

This circulation is not confined to the United States and Canada, but extends to every part of the world in which there is an interest in the organ. English readers make up a sizable list, and Scotland and Ireland are well represented, as are France, Holland, Belgium and Sweden. In Europe there are, in addition to the foregoing, subscribers in Czechoslovakia, Yugo-Slavia and Austria, as well as Germany, Hungary and Switzerland. Australia, New Zealand, Syria, Thailand (Siam), Japan and the Philippine Islands are reached and a goodly number of copies every month go to points in South Africa.

Having gone through two world wars, a major depression, several strikes and various developments that affected the changing fortunes of its clients, THE DIAPASON has had problems to face. It has endeavored to improve its contents from month to month. In addition to descriptions of the new organs, news of the organ world, a picture of what the organists are playing through its recital program pages, which form a feature never before offered to those interested in organ repertory, besides reviews of new church and organ music, there have been many special articles of value. A glance through the files provides a history of the organ world in the last forty years. The specification of every important organ built in this period has been published and nearly every new composition for choir or organ has been noticed.

When THE DIAPASON was launched the electro-pneumatic action was new and tubular-pneumatic and even tracker action instruments were still being built. The electric fan blower also was in its infancy and water motors were being made, while the human blower was not yet extinct by any means.

THE DIAPASON witnessed a pronounced growth in the organ industry in the decade previous to the depression that began in 1929. This gain was due not only to the demand for theater organs but to the fact that many churches were able to purchase large instruments. The passing of the theater organ and the money tightness changed this and the war made it impossible to build organs for a long period. At present the industry is making great progress in spite of electronic competition in the sale of both large and small instruments and since the war ended the builders have been working

at capacity to catch up with their orders.

For just thirty-one years Dr. Harold W. Thompson, professor of English at Cornell University, a scholar who has won more doctor's degrees than any other living organist, has written a monthly review of anthems, etc., which hundreds of organists have pronounced of invaluable help to them. For over twenty-five years Dr. William Lester has appraised organ music. Before him Dr. Harold V. Milligan prepared these reviews for a number of years. Over a period of twenty-five years, until shortly before his death in 1945, Dr. Hamilton C. Macdougall, the sage of Wellesley, wrote a column regularly in which from his ripe experience he gave his fellow organists counsel and discussed past and present events and tendencies in the profession. Virtually every writer on organ design and organ playing active in the last four decades has been at one time or another a contributor to these columns.

To mention one or two high points, THE DIAPASON achieved what its readers described as a noteworthy news "beat" in 1937 with its full and impartial reports of the hearing conducted by the Federal Trade Commission on the complaint against the Hammond Instrument Company, based on the company's claims for its electronic organ. These reports, pronounced fair by both sides, constituted the only adequate press record of this trial, in which the entire organ fraternity was interested at a time when the electronic organ was something new. In 1938 the memoirs of Louis Vierne were translated for THE DIAPASON from the French by Esther E. Jones. This fascinating book, published in its English translation as a serial, attracted widespread attention, for it was not merely a collection of reminiscences, but, in addition to much personal data, threw a light on the lives and work of Franck, Widor, Guilmant and others, on their methods of teaching and on the history of their day in the French organ world.

In 1919 THE DIAPASON was selected to be the official organ of the National Association of Organists, an active organization which held an annual national convention and thus established gatherings which have become a great feature. When it became evident that one great national body was preferable to two, THE DIAPASON was the first to propose that the American Guild of Organists, an older and larger organization, which laid emphasis on the standards created by its examinations, and the N.A.O., which promoted good fellowship and the benefits of conventions, should amalgamate. On Jan. 1, 1935, the union of the two became effective and THE DIAPASON was selected by a plebiscite among its chapters from coast to coast to be the official organ of the merged bodies. Since that day this magazine has witnessed the steady growth of the A.G.O. and has contributed its share to promoting the progress of a united body of organists.

Hands were extended across the border in December, 1933, when THE DIAPASON was made the official organ of the Canadian College of Organists. In this capacity it has served the organists of the Dominion for sixteen years. In the spring of 1929 the Hymn Society of America made THE DIAPASON its official organ, thus enabling this magazine to represent a unique group of ministers and church musicians who devote themselves to a study of hymnology.

One can only conjecture what developments of interest in church music and in organ design will come in another forty years of change and continuing progress.

RECITALS AT WEST POINT;

THREE IN AUTUMN SERIES

The first in the fall series of three recitals at the Cadet Chapel, West Point, N. Y., was played Sunday afternoon, Oct. 30. The second was given Nov. 20 and the third takes place Dec. 11.

The guest artist Oct. 30 was John Huston, M.S.M., from the Church of the Holy Trinity, Brooklyn. The following was his program: "Comes Autumn Time," Sowerby; "A Tune for Flutes," Stanley; Allegro, Fourth Concerto, Handel; Chorale Prelude, "Come, Redeemer of Our Race," and Prelude and Fugue in G major, Bach; Chorale in B minor, Franck; Finale, Sixth Symphony, Vierne.

THE DIAPASON

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PORTLAND, ORE., STOPLIST

**Apostolic Faith Tabernacle, Standing
in a Ten-Acre Garden, Will Have
Instrument for Use in Its
Large Musical Program.**

In the midst of a flower garden, with ornamental paths winding through a green lawn, in a ten-acre setting of tall Oregon fir trees, stands a unique house of worship, in which is soon to be installed a four-manual Wicks organ. This is the Apostolic Faith Tabernacle, Portland, Ore. The Rev. R. Robert Crawford, general overseer of the Apostolic Faith, is pastor of this church, assisted by five other ministers. The Sunday services of this church, whose international headquarters are in Portland, are held at the tabernacle—a huge dome-shaped building, gleaming white, with the church ensign, a huge star, and the words "Jesus, the Light of the World" across its front.

Eighty musicians, mostly young men and women, make up the Apostolic Faith concert orchestra and eighty singers do their part. Norman R. Allen, a young minister and formerly a member of the violin section of the orchestra, conducts this orchestra and directs the singing. Lena Ediger Wallace, principal organist and accompanist, and Edna Crawford, pianist, are assisted by five other organists and pianists. The Rev. Mr. Crawford organized the Apostolic Faith orchestra about thirty years ago and conducted it himself for a number of years.

Twice a year the musical organizations give an entire evening of music to the music-lovers of Portland. Apostolic Faith music and sermons are not bounded by the four walls of the tabernacle. Beyond international boundaries the music has gone by recordings to such remote places as West Africa. At an international summer convention in Stavanger, Norway, wire recordings brought music from the Portland headquarters.

The organ will be installed in attic space directly above the speaker's platform, with tone openings both to the auditorium area and to the choir-orchestra loft. There will be three expression chambers, each having separately controlled shades to both auditorium and choir-orchestra. The entire organ will be hung from truss-work above the ceiling of the auditorium. Adequate tone chambers were made available in the attic space and each of the three tone chambers will be fully insulated for sound and heat. Thermostatically controlled heaters will assure an even temperature in the chambers at all times. The console will be provided with castors to permit moving from its location on an elevator platform to the pulpit rostrum.

The following are to be the resources of the organ:

SOLO ORGAN.

Jubalflute, 8 ft., 73 pipes.
Viol d'Orchestra, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Trombone, 16 ft., 73 notes.
Harmonic Tuba, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Tuba Clarion, 4 ft., 61 notes.

GREAT ORGAN.

First Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 61 pipes.

Harmonic Flute (Choir), 8 ft., 61 notes.
Viol d'Gamba (Choir), 8 ft., 61 notes.
Gemshorn (Choir), 8 ft., 61 notes.
Principal, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth (part of Mixture), 2 ft., 61 pipes.

Fourniture, 3 rks., 122 pipes.
Chimes, 25 notes.

SWELL ORGAN.

Rohrgedeckt, 16 ft., 61 notes.
English Diapason, 8 ft., 73 pipes.
Rohrfloete, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Octave, 4 ft., 61 notes.
Flute d'Amour, 4 ft., 12 pipes.
Spitzfloete, 4 ft., 73 pipes.
Nasat, 2 2/3 ft., 61 notes.
Flautina, 2 ft., 61 notes.
Contra Fagotto, 16 ft., 61 notes.
Oboe, 8 ft., 73 pipes.
French Trumpet, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 61 notes.
Celesta, 49 notes.

CHOIR ORGAN.

Contra Dulciana, 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Dulciana, 8 ft., 12 pipes.
Unda Maris, 8 ft., 61 pipes.
Gemshorn, 8 ft., 73 pipes.
Harmonic Flute, 8 ft., 73 pipes.
Viol d'Gamba, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulcet, 4 ft., 12 pipes.
Flute, 4 ft., 12 pipes.
Dolce Twelfth, 2 2/3 ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Dolcetina, 2 ft., 61 notes.
Dolce Tierce, 1 3/4 ft., 61 notes.
Clarinet, 8 ft., 61 pipes.
Celesta (Swell), 49 notes.
Chimes (Great), 25 notes.

PEDAL ORGAN.

Principal, 16 ft., 32 pipes.
Diapason, 16 ft., 12 pipes.
Bourdon, 16 ft., 32 pipes.
Violone, 16 ft., 12 pipes.
Dolce, 16 ft., 32 notes.
Gedeckt, 16 ft., 12 pipes.
Quinte, 10 3/4 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Major Flute, 8 ft., 12 pipes.
Cello, 8 ft., 32 notes.
Flute Dolce, 8 ft., 32 notes.
Gemshorn, 8 ft., 32 notes.
Octave Quint, 5 1/4 ft., 32 notes.
Choral Bass, 4 ft., 32 pipes.
Super Octave, 2 ft., 12 pipes.
Tuba Profunda, 16 ft., 32 notes.
Trumpet, 8 ft., 32 notes.
Chimes (Great), 25 notes.

CHARLES DODSLEY WALKER SOLOIST IN PARIS CONCERT

The first of a series of three fall concerts was given by the Orchestre de Chambre de Paris, under the direction of Pierre Duvauchelle, Nov. 4 in the American Cathedral, Paris. Charles Dodsley Walker, organist and choirmaster of the cathedral, appeared as organ soloist on the program, which included Handel's "Cuckoo and Nightingale" Concerto. In a review of the concert in the Paris musical weekly *Le Guide du Concert* the critic Yves Hucher noted "the good balance of the orchestra and soloists and the consummate skill of the organist, whose clarity of registration was particularly appreciated."

A large audience attended the concert, which was made up of these works of Handel and Bach: Prelude and Fugue in F minor for organ, Concerto Grosso for oboe and strings and Concerto for organ and orchestra ("The Cuckoo and the Nightingale"), Handel; Air from Suite in D, the "Spring Cantata" (No. 202), and the Third Brandenburg Concerto, Bach.

THE MUSIC

This and its requirements have been often misunderstood and sometimes disregarded as elements of the organs of our time.

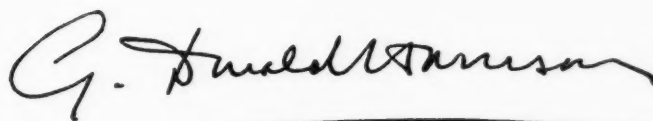
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BUILD THREE-MANUAL FOR CHICAGO CHURCH

BETHEL LUTHERAN DESIGN

Frank C. Wichlac and A. R. Temple
and Associates Install Instrument
—Opening Recital Played by
William H. Barnes

Frank C. Wichlac and A. R. Temple and Associates have completed the installation of a three-manual organ in Bethel Lutheran Church, Chicago, and the opening recital was played Sunday evening, Nov. 13, by Dr. William H. Barnes, who supervised the building of the instrument. The new organ includes the pipes of the old one, a two-manual built in 1911 by the Wangerin-Weickhardt Company. The tubular-pneumatic action has been replaced by electro-pneumatic. The new console, provided by the Reuter Organ Company, is placed at the rear of the balcony, while the pipes are installed in two chambers at the sides of the altar. Provision has been made for an echo.

The stoplist of the organ is as follows, stops from the old organ being indicated by asterisks:

GREAT ORGAN.

- *Diapason, 8 ft., 61 pipes.
- *Clarabella, 8 ft., 61 pipes.
- *Octave, 4 ft., 61 pipes.
- Mixture, 2 rks., 122 pipes.
- *Chimes, 21 notes.

SWELL ORGAN.

- Bourdon, 16 ft., 61 pipes.
- Diapason, 8 ft., 73 pipes.
- *Stopped Diapason, 8 ft., 73 pipes.
- *Salicional, 8 ft., 73 pipes.
- *Voix Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 73 pipes.
- *Flute Harmonic, 4 ft., 73 pipes.
- *Oboe, 8 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.

CHOIR ORGAN.

- Concert Flute, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes (61 old).
- Dulciana, 8 ft., 73 pipes (61 old).
- Gemshorn, 8 ft., 73 pipes.
- Chimney Flute, 4 ft., 73 pipes.
- Flautina, 2 ft., 61 pipes.
- *Chimes, 21 notes.

PEDAL ORGAN.

- Sub Bass, 16 ft., 32 pipes (30 old).

Bourdon, 16 ft., 32 pipes (30 old).
Lieblich Gedeckt (from Bourdon), 16 ft., 32 notes.

Major Flute, 8 ft., 32 notes (12 pipes added to Sub Bass).

Flute, 8 ft., 32 notes (12 pipes added to Bourdon).

Geigen Diapason, 8, 5½ and 4 ft., 44 pipes.

Open Diapason (from Swell), 8 ft., 32 notes.

The dedicatory program was made up of these selections: "Psalm 19," Marcello; "Water Music" Suite, Handel; Sonatina from Cantata "God's Time Is Best" and "St. Anne's" Fugue, Bach; "Now Thank We All Our God," Karg-Elert; "Dialogue," Clerambault; "Poeme Mystique" and "Communion," Purvis; Chorale in E major (Abridged), Franck.

FOUR ORGANISTS TAKE PART IN REFORMATION SERVICE

The Metropolitan Church Federation of St. Louis held its fifth annual Reformation service Sunday evening, Oct. 30, at the Kiel Auditorium Convention Hall. The service included a dramatization of several Reformation scenes, showing the nailing of the Thesis on the Wittenberg church door by Martin Luther, John Wycliffe translating the Bible and the burning at the stake of John Huss. The musical portion of the service was under the direction of Miss Helen Louise Graves, with the accompaniment of three grand pianos played by Robert R. Heckman of Pilgrim Congregational Church, Doynne C. Neal of the Central Presbyterian Church and Robert M. Webber from St. John's Methodist Church, and a Baldwin electronic organ, played by Douglas C. Schluter of the Tyler Place Presbyterian Church.

For the prelude to the service the ensemble played Mozart's Concerto in F for three pianos and orchestra, the orchestral part played on the organ, and the postlude was Faulkes' Festival Prelude on "Ein feste Burg." Anthems used were "Almighty God of Our Fathers," James; "Hallelujah, Praise Ye the Lord," Le-wandowski, and Handel's Hallelujah Chorus. "The Mother of Democracy" was the sermon theme of Dr. Franklin C. Fry, president of the United Lutheran Church of America and vice-president of the World Council of Churches.

CAVEAT EMPTOR

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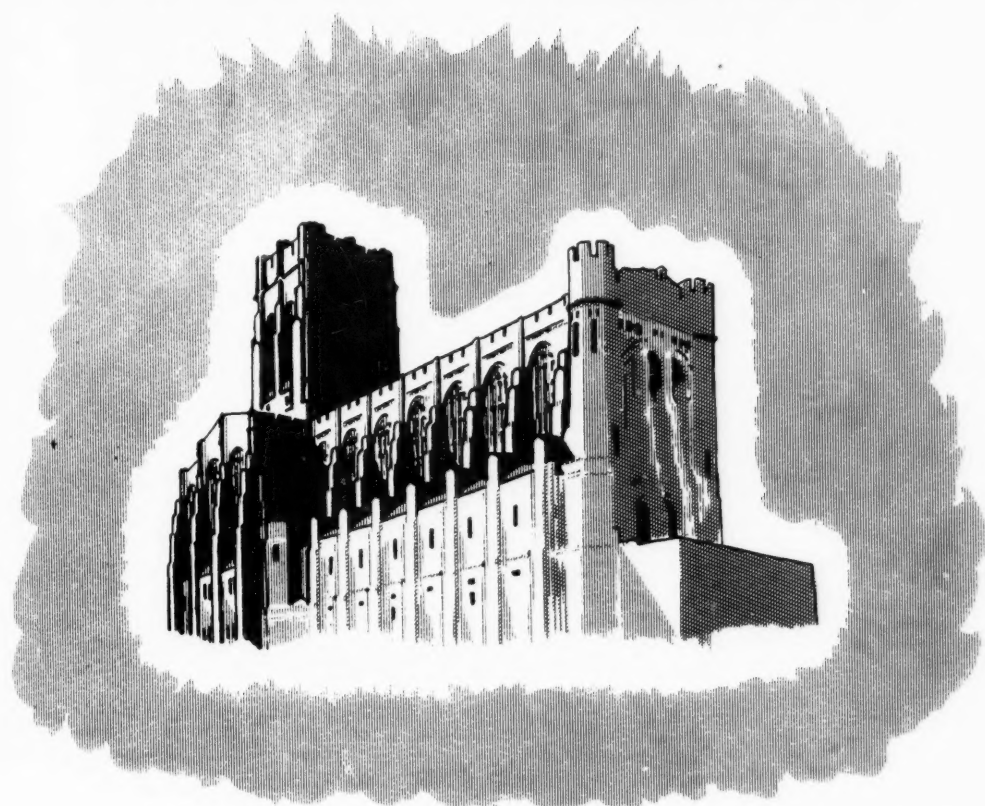
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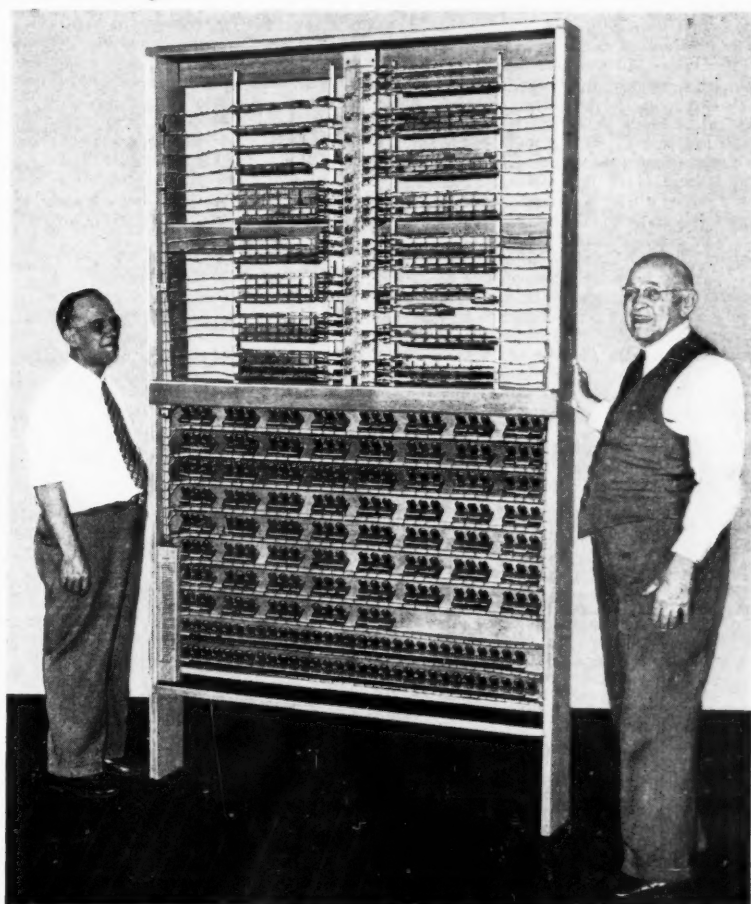
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H. L. Baumgartner's Work as a Composer and Other Reviews

By HAROLD W. THOMPSON, Mus.D.

From time to time in the last thirty years I have devoted articles to the compositions of individuals who seemed outstanding in the United States and Canada. Sometimes the composer was very well known; sometimes my article served to start the reputation of a younger man.

This month I wish to discuss the work of a mature musician who holds a distinguished teaching position at Yale but whose quality as a composer seems to me much greater than the sales of his works indicate. Possibly the reason may be found in the considerable demands which they make upon choir or organist, but they are no more difficult than those of others who are better known. Perhaps a certain austere avoidance of the sentimental is part of the story, or even our inability to recognize superior texts; but most organists are no longer sentimental in taste and certainly their knowledge of poetry has been increasing. I start with a puzzle—which I intend to ignore.

The son of an Indiana clergyman, Professor Hope Leroy Baumgartner studied organ with Harris R. Vail of the Indianapolis Conservatory and with that city's blind organist, Charles F. Hansen of the Second Presbyterian Church. In 1913 he was graduated with the degree of bachelor of music from Yale, where his teachers included such famous men as Jepson, D. S. Smith and Parker. After a year in the Independent Presbyterian Church of Savannah he served in world war 1, and then joined the staff at Yale, though for a year he commuted to the Central Presbyterian Church at Summit, N. J. Then he served churches of New Haven—the First Baptist, the United Church (Congregational) and in his present post, the Church of the Redeemer (Congregational). Since 1920 his teaching has been almost entirely in the field of theory, though he now teaches composition also, with Hindemith, Donovan and Porter. His rank is now that of an associate professor.

As to style, Professor Baumgartner is now less inclined to write church music in the chromatic style used in his first Easter anthem and in the closing movement of his choral suite, but his texture is harmonically rich. He feels, however, that harmony should be subordinated to line and that music should not be so elaborate or involved as to draw attention from the words. He has been successful in doing what most of our best composers try to do—fit music to the natural rhythm of the text. Before he writes a note of music he makes a fairly complete rhythmic sketch. One reason why his Palm Sunday anthem is so impressive is that he has evolved there a rather complex form involving three different "recurrence" schemes—variation form, rondo and sonata-allegro, blending into a new and beautiful form exactly appropriate to the words. In recent writing he seems to have relatively thin texture, particularly in the organ pieces, but I do not attribute this to his colleague Hindemith, whose three organ sonatas I enjoy in spite of their rather "skinny" form. Baumgartner is an original.

Of the following anthems, the most widely used is the one for Palm Sunday; my arrangement is in order of publication:

"In Him We Live." Alto (or baritone) and tenor solos. Mostly four-part. Eleven pages. Text from the Bible. (Ditson, 1925.)

"Say Not That Christ Is Dead." Unaccompanied; mostly four-part. Ten pages. Won the first prize offered by Mrs. Talbott for use of the Westminster Choir. Easter. (Ditson, 1927.)

"The Conqueror." Organ on three staves. Eight pages. Dramatic progress from gloom to triumph; for once I am willing to accept sadness at the opening of an Easter anthem; in fact, I like this one even better than "Say Not." (Ditson, 1929.)

"My King Rode In through the City Gates." Organ on three staves. Short solos for A, T, B. Occasional divisions. Sixteen pages. One of the important American anthems for Palm Sunday. (Gray, 1930.)

"O God, Who Set the Seers Aflame." Impressive poem by T. G. Soares. Organ on three staves. A few divisions. Very short solo for bass or baritone. Eight pages. One of my favorites. For New Year, anniversaries, saints' days. Also an edition for TTBB. (Gray, 1933.)

"In Thy Hand Are All Our Ways." Another excellent text, by R. H. Clapp. Organ on three staves. Chorus in four parts; no solos. Also published for TTBB, and as a fine solo for mezzo soprano or baritone (the latter preferable). Seven pages. The best anthem I know for Pilgrim commemoration; good also for Thanksgiving. (Gray, 1946.)

To these anthems should be added the choral suite (Op. 14) in five sections called "The City" (E. C. Schirmer, 1935). This runs to sixty-three pages of admirable unaccompanied music in six parts. Certain sections could be used in a church service, particularly "Calm Soul of All Things," which has a noble text by Matthew Arnold. This is published separately as an anthem of seven pages; it has a manly tenderness and reverence that puts it at the top of all Baumgartner's writing for service use. Two other sections would make good anthems and are published separately: "The City's Crown," for civic or patriotic occasions, and "Where Cross the Crowded Ways of Life."

The organ pieces, on the whole, do not seem to me as impressive as the anthems, but that may be because my own interest lies chiefly in choirs. Three early ones were published by White-Smith: Allegro Marcato in D, Berceuse in E and "Easter Morning." The third of these is called a "descriptive fantasy" and takes the hearer from the hush of early morning to the walk to the sepulcher, the fright of the women, the speech of the angel, the return of the women from the sepulcher. All three pieces are easy. E. H. Morris & Co. of New York took over the White-Smith organ catalogue in 1941, so I suppose that they can now be called the publishers. Other compositions for organ include:

"Solemn Procession." Seven pages. Works up to climax and dies away. (Gray, 1921.)

"Idyll." Nine pages. A chance for your French horn. Dedicated to Farnam. (Gray, 1922.)

"In Te, Domine, Speravi." On Psalm XXXI. Seven pages. Thin texture, but my favorite. (J. Fischer, 1946.)

"Vision." Seven pages. In Dr. Williams' "The Modern Anthology." (Gray, 1949.)

I have not had the privilege of hearing the Organ Sonata, Op. 33, which is still in manuscript, though the composer thinks it is his best work for organ and it has had performances which I unfortunately could not attend. Now that the heavy strain of the war years and the postwar rush to the universities has eased off a little I hope that Professor Baumgartner will be composing frequently. There are to be expected a piece for violin and organ on Flemish carols, an Easter piece for trumpet and organ on the tune "Truro" and a number of anthems. I am sure that the composer will give us nothing that is not worthy of high respect. No other American church composer of equal stature has published so little and I hope that this article will induce organists and choir-masters to make it worth his while to give us more.

New Anthems and Carols

Don Malin's unaccompanied carol called "Like Silver Lamps" (Birchard) is certainly one of the best of the year. There are a few divisions of sopranos, but the work could be sung by four voices.

Josephine K. Kendel's "Christmas in the Mountains" (Kjos), five pages in length, is the setting of a poem from the *Denver Post*. Mountain states please note.

Dr. Clokey's "King of Kings" (Birchard) is an excellent anthem, text from Revelation 19, with sonorous "Alleluias." Some of the words are those used in Handel's "Hallelujah Chorus" and I should think that this easy but excellent number in six pages could be used at Christmas.

Adolph Steuterman, well known as an organist, has set the "Benedictus Es, Domine" in the key of D. It is easy music, but masculine and jubilant. The composer is also the publisher, at 102 North Second Street, Memphis, Tenn.

Books, Longer Choral Works

The place of honor must go here to Oliver Daniel's editions of a set of "Down East Spirituals" (Music Press) by Jacob Kimball. This recently discovered worthy of our early days was a native of Massachusetts who drummed in the Revolution, was graduated from Harvard at 19, studied law, taught school, wandered about as a singing teacher, took to drink and died in an almshouse in 1826. Meanwhile he had published "The Rural Harmony" and

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"The Essex Harmony," from which Mr. Daniel has selected eleven very interesting numbers. I agree with the editor that these often sound like folk-tunes and even like the composers such as Brahms, who could make inevitable tunes themselves. "Bradford" is a melody that I hope some good composer will use for an organ piece.

The same publisher has two more issues by another early American composer who is much better known, William Billings. These are novelties for concerts: "Retrospect" looks back on the day when the enemy drew a line "even from York (New York) to Canada." There are fifteen pages of this postwar anthem. "Lamentation over Boston," apparently written during the Revolution, is a companion piece for a concert nine pages in length.

Another composition from the Music Press is Ernest Bacon's "Lodestar," a setting of a fine poem by Walt Whitman, the music running to fifteen pages of sensitive interpretation. A baritone soloist is needed and parts for brass and strings may be rented. Here is another suggestion for concerts.

"To Thee, Jehovah" (Concordia) is an edition by Walter Wismar of forty-three hymns for the church year, specially valuable for Lutherans, of course, but of high quality and of interest to every church musician. Three collections previously issued were intended to center around the Christmas and Lenten seasons, and a few more for those seasons are added here though most are for other parts of the year. I recommend this new set highly to everyone.

Organ Solos

Joseph J. McGrath's "Twenty-four Di-

vertimenti for Organ" (J. Fischer) deserves mention for its pretty tunes and graceful command of form. There is a good prelude called "Noel" on the carol which Tom Scott arranged for voices. Each piece is in a different key. One of my favorites is "In Modo Dorico," which is suave and lovely as an Irish folksong.

Margrethe Hokanson, who writes for chorus often, has a Chorale Improvisation on Bach's "Jesu, Priceless Treasure" (Galaxy).

TRUMPET, ORGAN COMBINED FOR RECITAL IN BUFFALO

A program of music for trumpet and organ was played in a recital by Dr. Roberta Bitgood at the organ and Lester Remsen, trumpet, on the afternoon of Sunday, Oct. 16, at Holy Trinity Lutheran Church in Buffalo, N. Y. Purcell's "Ceremonial Music for Organ and Trumpet" opened the program and the other numbers were these: Short Prelude and Fugue in C, Krebs; Andante, Stamitz; Prelude in D minor, Clerambault; Prelude, Fugue and Chaconne, Buxtehude; Chorale Preludes for organ and trumpet: "Dearest Jesus, We Are Here" and "Sleepers, Awake," Johann Ludwig; Sonata in D minor, No. 1, Guilman; Allegretto in B minor, Guilman; Final. Sonata in D minor, No. 4, Guilman; Trumpet Solos, Paul Vidal; Chorale Prelude on "Seelenbräutigam," Elmore; Chorale Prelude on "Jewels," Bitgood; "The Joy of the Redeemed" ("O Quanta Qualia"), Dickinson.

DR. FRANCIS S. MOORE

The following anthems composed by Dr. Moore have been published recently:

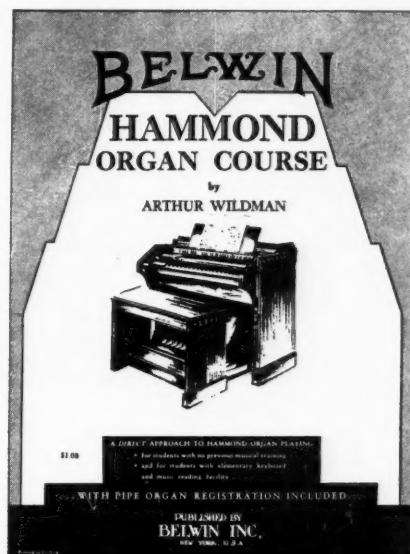
"HOLY, HOLY, HOLY"—Published by Carl Fischer
"PRAISE THE NAME OF THE LORD"—Published by
"LORD GOD OF HOSTS" (Hall & McCreary
"HE IS RISEN"—Published by Gamble Hinged Music Co.

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At Thy Feet.....	Edvard Grieg
Ave Maria.....	Franz Schubert
Children's Day March.....	Earl Roland Larson
Come, Sweet Death.....	J. S. Bach
Come, Thou Fount of Every Blessing (The Nettleton Carol).....	Earl R. Larson
Folk Song.....	Earl Roland Larson (Summer Evening, Finnish Folktune)
Interlude.....	Earl Roland Larson
Meditation.....	Theodor Bubeck
Meditation.....	Alexandre Glazounow
Musette.....	J. S. Bach
Night Song.....	Earl Roland Larson
Nocturne.....	Edvard Grieg
Prayer.....	W. F. Ambrosia
Prelude.....	J. Massenet
Romance.....	Claude Debussy
Sheep May Safely Graze.....	J. S. Bach
Shepherd Song.....	Earl Roland Larson
Solemn Prelude.....	Earl Roland Larson
Solemn Song.....	Earl Roland Larson
Solitude.....	Benjamin Godard
Theme From Kamennoi Ostrow.....	Anton Rubinstein

CONTENTS — BOOK II

Adoration.....	Louis Lefebure-Wely
Album Leaf.....	Tor Aulin
Andante Cantabile.....	Peter Tschaikowsky
Angelus.....	Franz Liszt
Ave Verum.....	W. A. Mozart
Benedictus.....	Sigfrid Karg-Elert
Calm As The Night.....	Carl Bohm
Children of the Heavenly Father.....	Swedish Folksong
Chorale.....	H. Kjerulf
Hosannah.....	Theodore Dubois
Lenten Prelude.....	Earl Roland Larson
Melody in G.....	Alexandre Guilmant
Nightfall.....	Earl Roland Larson
Noel.....	Earl Roland Larson
Norwegian Melody (The Chalet Girl's Sunday).....	Ole Bull
O Love That Wilt Not Let Me Go.....	Earl Roland Larson
Prelude in E Minor.....	J. S. Bach
Slumber Song.....	Alexandre Gretchaninoff
FOR THE WEDDING SERVICE	
O Perfect Love.....	Joseph Barnby
Wedding March from "Midsummer Night's Dream".....	Felix Mendelssohn
O Promise Me.....	Reginald DeKoven
Wedding March from "Lohengrin".....	Richard Wagner

CONTENTS — BOOK III

Adagio (Sonata No. 1).....	Felix Mendelssohn
Ave Maria.....	J. Faure
Berceuse.....	P. Lacombe
By The Waters Of Babylon.....	Sigfrid Karg-Elert
Cathedral Prelude.....	G. Pierne
Folksong Prelude.....	Norwegian Folksong
Hark, A Voice Saith, All Are Mortal!.....	J. S. Bach
He Shall Feed His Flock.....	G. Handel
Joyful, Joyful, We Adore Thee.....	L. van Beethoven
Legende.....	P. I. Tschaikowsky
My Heart Ever Faithful.....	J. S. Bach
Nordic Melody.....	Knut Back
Prelude (Melancolie).....	E. Napravnik
Prelude Religious.....	Franz Bendel (Sunday Morning at Glion)
Song of Autumn.....	Earl Roland Larson
Toccata.....	P. D. Paradisi
Two Sketches.....	Earl Roland Larson (a. Legend b. Idyl)

TEN INTERLUDES

No. 1.....	A. Arensky
No. 2.....	F. Chopin
No. 3.....	Goldmark
No. 4.....	Edvard Grieg
No. 5.....	J. de Monesterio
No. 6.....	Norwegian Melody
No. 7.....	E. Poldini
No. 8.....	Anton Rubinstein
No. 9.....	Franz Schubert
No. 10.....	Robert Schumann

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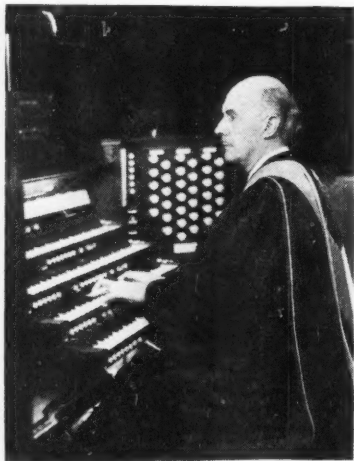
Dr. Clarence Dickinson's fortieth anniversary as organist and choirmaster of the Brick Presbyterian Church in New York was celebrated with two noteworthy events—a dinner given by the ministers, officers and congregation Nov. 2 in honor of Dr. and Mrs. Dickinson and a commemorative service Sunday, Nov. 20.

The dinner was attended by 450 church members and guests. The soloists and the church choir sang compositions of Dr. Dickinson. The speakers all emphasized the distinction with which Dr. Dickinson had served through two-score years. George H. Richards, a prominent New York lawyer and son of the minister of the Brick Church when Dr. Dickinson was appointed organist, was toastmaster. The other speakers were S. Lewis Elmer, president of the American Guild of Organists; the Rev. Dr. William P. Merrill, who read a sonnet of his own to Dr. and Mrs. Dickinson; Dr. Henry P. Van Dusen, president of Union Theological Seminary; Colonel Knowlton Durham, chairman, and Dr. Paul Austin Wolfe, pastor of the church.

The choir presented Dr. and Mrs. Dickinson with a beautiful Royal Copenhagen vase at the dinner and the church, understanding that they were going to Europe next summer, decided to "have a part in the trip" instead of themselves choosing a gift of some kind.

A unique feature at the service Nov. 20 was the singing of the Old Testament Scripture lesson and the New Testament Scripture, instead of reading them—Dr. Wolfe's idea. He read only the introductory verse or verses and then the anthem took it up. The church asked to have the music all consist of Dr. Dickinson's compositions, but wanted his "Pharisee and Publican" arrangement, which was the first English appearance of the work of Heinrich Schuetz. Dr. Wolfe's sermon was on the subject "The Ministry of Music."

DR. CLARENCE DICKINSON



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THE CHANCEL CHOIR of the South Shore Community Church, Chicago, under the direction of John E. Pfeil, organist-director, will present a musical vesper service Sunday afternoon, Dec. 4, at 4 consisting of the Advent music of Dietrich Buxtehude. The Advent Cantata "Rejoice, Beloved Christians" will be sung by the choir and the solo cantata "My Jesus Is My Lasting Joy" by Miss Mary Moore.

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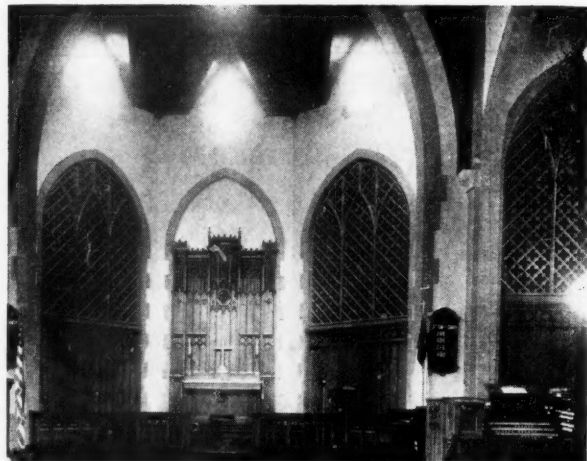
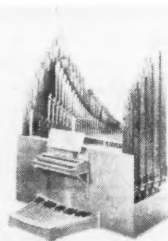
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Chicago Hears Craighead

David Craighead's playing was new to Chicago, though his fame as a concert organist has become widespread; so the audience that gathered in Rockefeller Chapel at the University of Chicago Nov. 10 to hear him came out with anticipations of an enjoyable evening. And they were not disappointed. This latest representative of the elect, whose home is in Los Angeles, was an addition to the long list of those introduced to this city through the hospitality of Rockefeller Chapel and its distinguished organist and carillonneur, Frederick Marriott.

Mr. Craighead gave a program that was not calculated to cause musical indigestion. He opened with his only Bach number, the Allegro from the Vivaldi Concerto in A minor. Buxtehude's "How Brightly Shines the Morning Star" was charming and Mr. Craighead's interpretation of it gave one the illusion of actually seeing a star in the heavens. Then came Bossi's lithesome "Gigue." Healey Willan's Introduction, Passacaglia and Fugue has become a classic among American works for the organ. Its difficulties were evidently in no way a tax on the skill of the performer. This was the highlight of the evening.

Robert Elmore, the young American organist, has come to the fore with several compositions that have won the approval of organists and the public, and his "Holiday" created a carnival atmosphere, while Rameau's "Roll-Call of the Birds" and "The Hen" also were on the lighter side. The Daniel-Lesur "Scene de la Passion" and Richard K. Biggs' "Adoro Te" caused a change to a religious side. Mr. Craighead closed with the Finale from Vierne's Sixth Symphony, which has become almost as well established in this position on recital programs as was the Widor Toccata.

A PIANO AND ORGAN ensemble recital was presented at the Pittsburgh Musical Institute by members of William H. Oetting's organ class Oct. 27. Those who played were Cora Kinnear, Lucy Shaw, Eleanor Schmalz, Betty Wightman, John Harmon, Irene Wright and William Stahl.

THREE-MANUAL BY MOLLER
FOR ELIZABETHTON, TENN.

A three-manual organ, with preparation in the console for the future installation of an echo division, has just been completed by M. P. Möller, Inc., in the First Baptist Church of Elizabethton, Tenn. The tonal resources of this instrument are shown by the following stoplist:

GREAT ORGAN (Enclosed Separately).

Diapason, 8 ft., 61 pipes.
Hohl Flöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Flute (Hohl Flöte), 4 ft., 12 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 3/4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 12 pipes.
Geigen Diapason, 8 ft., 72 pipes.
Gedeckt, 8 ft., 72 pipes.
Gamba, 8 ft., 72 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Flute Harmonique, 4 ft., 72 pipes.
Octave Geigen, 1 ft., 72 pipes.
Nazard, 2 3/4 ft., 61 pipes.
Flautino (Flute Harmonique), 2 ft., 61 notes.

Trompette, 8 ft., 72 pipes.
Claron, 4 ft., 12 pipes.

CHOIR ORGAN.

Viola, 8 ft., 72 pipes.
Concert Flute, 8 ft., 72 pipes.
Viole Dolce, 8 ft., 72 pipes.
Viole Dolce Celeste, 8 ft., 61 pipes.
Rohr Flöte, 4 ft., 72 pipes.
Quint (Rohr Flöte), 2 3/4 ft., 61 notes.
Piccolo (Rohr Flöte), 2 ft., 61 notes.
English Horn, 8 ft., 72 pipes.
Chimes (Deagan Style D), 21 bells.

ECHO ORGAN (Prepared For).

(To be playable from Great or Choir Organ.)

Cor de Nuit, 8 ft.
Vox Angelica, 8 ft.
Unda Maris (T.C.), 8 ft.
Flute, 4 ft.
Vox Humana, 8 ft.
Chimes.
Tremolo.

PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Principal, 8 ft., 32 pipes.
Gedeckt, 8 ft., 32 notes.
Gemshorn, 8 ft., 32 notes.
Fifteenth, 4 ft., 12 pipes.
Trombone (from Trompette), 16 ft., 12 pipes.
Trompette, 8 ft., 32 notes.
Claron, 4 ft., 32 notes.

PROOF



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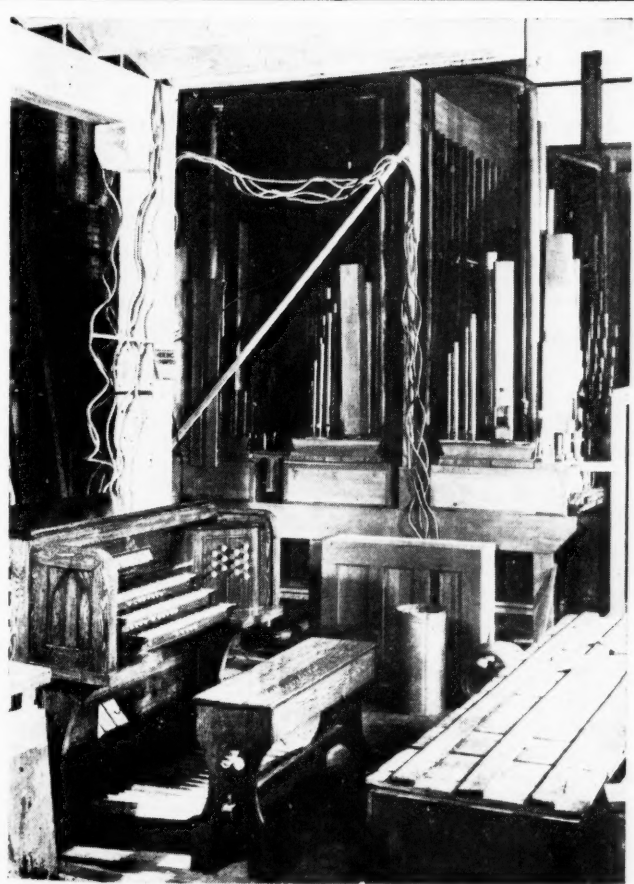
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Historic Schnitger Organs Are Visited; 1949 Summer Study

[Robert Noehren of the University of Michigan faculty recently returned from a second summer in Europe devoted to the study of historic organs. In the summer of 1948 he made a special study of several organs remaining from the eighteenth century in France. His studies during the past summer were concentrated on the Dutch organs of the sixteenth, seventeenth and eighteenth centuries. He also visited several interesting old organs in Switzerland and spent some time in northern Germany, where he visited and played three historic Schnitger organs, which form the subject of this article.]

By ROBERT NOEHREN

After the fascinating studies of the old organs in France, which I had the privilege of making under the auspices of Davidson College and with the aid of a Carnegie grant, my curiosity became insatiable and I returned to Europe last summer, this time concentrating my attention on the many old and beautiful organs to be seen and heard in Holland today. I spent more than five weeks there and in company with Dr. M. A. Vente, noted Dutch authority on the organ, I visited over sixty organs and played several recitals. This was preceded by two weeks in Switzerland, where I was the guest of Willy Hardmeyer, a well-known Swiss organist and writer on the organ. I saw there several beautiful organs from the eighteenth century, and through the kindness of Herr Walch, director of the Kuhn Organ Company, heard some distinguished examples of modern Swiss organ building. Another week in Paris, with a visit to the famous Versailles Clicquot organ with Gonzalez, the noted French organ builder who restored and rebuilt that instrument, and several days in Strasbourg, which included a visit to the famous Silbermann organ at Ebermunster, greatly contributed to a memorable summer. However, a final week in North Germany and particularly a visit to several Schnitger organs provided the climax to some of the most absorbing months of my life.

During my first days in Germany I was the guest of Dr. Kaufmann and his charming family in Osnabruck. No doubt many American organists already know Dr. Kaufmann's recent book about the organ case. He is well acquainted with the remaining Schnitger organs and expresses a tremendous enthusiasm for them. Under his direction I departed for Lübeck and north Germany.

The most famous of the remaining Schnitger organs is the large instrument of four clavier from the Jacobikirche in Hamburg. This church was bombed during the war, but fortunately the organ had been stored away and escaped destruction. It can be seen now in the process of restoration at the Kemper Organ Company in Lübeck and will soon be replaced in a rebuilt aisle of the church.

In Lübeck I had an interesting visit with Herr Kemper, who showed me several of his most recent organs (usually with mechanical action and *rückpositif*) and the beautiful organ of the Jacobikirche, the only historic instrument of

interest which has survived the war there. The famous Marienkirche still stands, but an incendiary bomb set it on fire and burned out the entire interior—an irreparable loss!

Several miles north of Hamburg lies the town of Stade, where two interesting old organs may still be seen. The organ in the Church of St. Cosmae was built by Arp Schnitger. It is in the process of restoration, so I was unable to hear it. At the Church of St. Willehdi is an organ of three clavier built by a pupil of Schnitger, Bielefeldt, in 1731. The disposition which follows is typical of Schnitger's work:

HAUPTWERK.

Principal, 16 ft.
Quintadeen, 16 ft.
Principal, 8 ft.
Rohrflöte, 8 ft.
Octav, 4 ft.
Rohrflöte, 4 ft.
Nasat, 3 ft.
Octav, 2 ft.
Mixture, 4-6 ranks.
Cymbal, 3 ranks.
Trompete, 16 ft.
Trompete, 8 ft.

RÜCKPOSITIV.

Principal, 8 ft.
Quintadeen, 8 ft.
Rohrflöte, 8 ft.
Octav, 4 ft.
Gedeckt, 4 ft.
Blockflöte, 2 ft.
Scharff, 3-5 ranks.
Sesquialtera, 2 ranks.
Dulciaan, 16 ft.
Vox Humana, 8 ft.

BRUSTWERK.

Gedeckt, 8 ft.
Spitzflöte, 4 ft.
Quinta, 3 ft.
Octav, 2 ft.
Quint, 1½ ft.
Scharff, 3-4 ranks.
Holzregal, 8 ft.
Dulciaan, 8 ft.

PEDAL.

Principal, 16 ft.
Subbass, 16 ft.
Octav, 8 ft.
Octav, 4 ft.
Rauschpfeife, 2 ranks.
Mixture, 4-6 ranks.
Posaune, 16 ft.
Trompete, 8 ft.
Trompete, 4 ft.
Cornett, 2 ft.

Only a few kilometers from Stade is the village of Steinkirchen. Here is to be found one of the most important of the remaining organs built by Arp Schnitger. It has been restored recently by Beckerath, a small organ builder, and is thus in excellent condition. Following is the disposition:

HAUPTWERK.

Quintadeen, 16 ft.
Principal, 8 ft.
Rohrflöte, 8 ft.
Octav, 4 ft.
Nasat, 3 ft.
Octav, 2 ft.
Gemshorn, 2 ft.
Mixture, 4-6 ranks.
Cimbel, 3 ranks.
Sesquialtera, 2 ranks.
Trompete, 8 ft.

BRUSTWERK.

Gedeckt, 8 ft.
Rohrflöte, 4 ft.
Quinta, 3 ft.
Octav, 2 ft.
Spitzflöte, 2 ft.
Tertlaan, 2 ranks.
Scharff, 3-5 ranks.
Krummhorn, 8 ft.

PEDAL.

Principal, 16 ft.
Octav, 8 ft.
Octav, 4 ft.

Nachthorn, 2 ft.
Rauschpfeife, 2 ranks.
Mixture, 4-5 ranks.
Posaune, 16 ft.
Trompete, 8 ft.
Cornett, 2 ft.

The only coupler is *brustwerk* to *hauptwerk*. There are no manual couplers to the pedal, but it is such a complete division that it is almost impossible to imagine any advantages in such couplers. In company with Herr Kagerer, a violinist with the Hamburg Orchestra, and an organist for the Hamburg radio, who was to broadcast a Bach recital on this instrument several weeks later, I was fortunate in being able to hear and play this interesting instrument for a whole day. We both prepared and played for ourselves the "Wedge" Prelude and Fugue in E minor, the chorale prelude on "Vater unser im Himmelreich" and a Prelude and Fugue in G major. It was a wonderful opportunity to gain an appreciation and understanding of the usefulness and logic of the Schnitger conception.

From Stade it is less than two hours by train to the northern seaport of Cuxhaven. Several kilometers by bus and one soon reaches the village of Altenbruch, where there is to be found another fine organ by Schnitger. Following is the disposition:

HAUPTWERK.

Quintadeen, 16 ft.
Principal, 8 ft.
Gedeckt, 8 ft.
Octav, 4 ft.
Waldflöte, 2 ft.
Mixture, 5 ranks.
Cimbel, 3 ranks.
Trompete, 8 ft.
Vox Humana, 8 ft.

BRUSTWERK.

Gedeckt, 8 ft.
Gedeckt, 4 ft.
Octav, 2 ft.
Quinta, 1½ ft.
Scharff, 3 ranks.
Knopffregal, 8 ft.

RÜCKPOSITIF.

Principal, 8 ft.
Gedeckt, 8 ft.
Octav, 4 ft.
Gedeckt, 4 ft.
Nasat, 3 ft.
Octav, 2 ft.
Blockflöte, 2 ft.
Mixture, 4 ranks.
Sesquialtera, 2 ranks.
Dulciaan, 8 ft.
Krummhorn, 8 ft.

PEDAL.

Untersatz, 16 ft.
Principal, 8 ft.
Gedeckt, 8 ft.
Octav, 4 ft.
Mixture, 4 ranks.
Posaune, 16 ft.
Trumpete, 8 ft.
Cornet, 2 ft. (missing).

Only a few kilometers farther and within walking distance is the next village, Ludingworth. In its small thirteenth century church an organ had been built by Antonius Wilde in 1598. Later, in the seventeenth century, both church and organ suffered from a flood. Schnitger was engaged to rebuild the old organ. It was completed in 1683 and it is said that it was virtually a new organ at that time. It is possible that it remained as Schnitger left it until the decade following the first world war, when it was restored by the firm of Furtwängler & Hammer. The disposition is as follows:

HAUPTWERK.

Quintadeen, 16 ft.
Principal, 8 ft.
Rohrflöte, 8 ft.
Octav, 4 ft.
Rohrflöte, 4 ft.
Nasat, 3 ft.
Octav, 2 ft.
Rauschquinte, 2 ranks.
Mixture, 6 ranks.
Zimbel, 3 ranks.
Trompete, 8 ft.

BRUSTWERK.

Gedeckt, 4 ft.
Octav, 2 ft.
Mixture, 4 ranks.
Hohlquinte (discant), 8 ft.
Regal, 8 ft.

RÜCKPOSITIF.

Gedeckt, 8 ft.
Principal, 4 ft.
Spitzflöte, 4 ft.
Octav, 2 ft.
Waldflöte, 2 ft.
Sifflöte, 1½ ft.
Mixture, 4-5-6 ranks.
Sesquialtera, 2 ranks.
Tertlaan, 2 ranks.
Vox Humana, 8 ft.

PEDAL.

Gedeckt, 16 ft.
Principal, 8 ft.
Octav, 4 ft.
Nachthorn, 2 ft.
Rauschquinte, 3 ranks.
Mixture, 5-6 ranks.

Trombone, 16 ft.
Trompete, 8 ft.
Cornet, 2 ft.

Many thoughtful organists in this country realize the importance of Schnitger. In Europe there are many who consider him the greatest organ builder in history and, as in Holland, for instance, he is now a very controversial figure. Thus, like myself, many a curious reader is no doubt eager to know more about the organs of Schnitger. Since in our country, as in Europe, the so-called "baroque" organ has so influenced modern organ building during the past two decades, it is of interest to study and even compare the characteristics of the surviving Schnitger organs with our present-day conceptions and achievements.

Actually there has been quite a confusion of terms in these last years. The words "baroque," "classic" and "romantic" are too easily used and are not always used with a specific idea in mind. The word "classic" has perhaps been coined to include any of the general characteristics of all organs built in the seventeenth and eighteenth centuries. Likewise "baroque" now seems to include any style of organ building during these same centuries. In our country very few people understand or have ever heard a real so-called "baroque" organ. Except for a few isolated examples, no builder here has built or is building "baroque" organs. We have instead organs which have been influenced by certain eighteenth century traditions.

If we use "baroque" for all styles of organ building during the seventeenth and eighteenth centuries we shall find tremendous differences both in design and conception. The organ of Clicquot in France during the eighteenth century for instance has very little in common with the Schnitger organ in the character of the tone or in its entire conception. Likewise, the conception of Gottfried Silbermann is quite opposed to that of Schnitger.

It is to be regretted that the word "baroque" has come into such common use in this country; for many it represents qualities of tone which are "queer" or unpleasant. It is my impression that many organists who now are strongly attracted to "baroque" traditions would be disappointed if they were to hear a Schnitger organ. Likewise, many organists who are apparently opposed to anything "baroque" would possibly be pleasantly surprised if they were to hear such an instrument. The reason for my contention is this: There are actually few organs in America which reflect any influences of the Schnitger tradition. I believe the eighteenth century French traditions and the organs of Silbermann have had more effect on our thinking, but even these are not strongly apparent in our present-day organ building. Even to many thoughtful organists the word "baroque" is synonymously with loud, rough tone and over-brilliantly voiced mixtures. Actually the Schnitger organs I heard have a tone throughout which is quite mild. The mixtures are not very forceful and are never what any opponent of the "baroque" would consider either powerful or shrill. They do have an intensifying effect without seeming to add much more tone. In America organs of any type are now judged by most organists on their ability to produce a "clear" and "powerful" ensemble. Such an ensemble is always intended to involve all manual and pedal couplers and often some super-couplers. The Schnitger conception is quite another matter; the two principal manual divisions (*hauptwerk* and *rückpositif*) cannot be coupled together and there are no manual couplers to pedal. Each of these divisions must always be used independently of the other. Furthermore, no one of these divisions generates power as modern organs are conceived to do.

Many organists who are today keenly interested in "baroque" traditions would probably never be satisfied with the rather diminutive fullness of the Schnitger divisions. Imagine, for instance, an instrument of thirty-five registers having only one 16-ft. flue stop in the pedal, a subbass. All the other voices in the pedal are kept in careful relation to the 16-ft. One can understand without hearing these organs how mild the tone actually is throughout. And so, paradoxical as it may seem, I believe that those who are opposed to anything "baroque" might like the Schnitger organs much better than the many "baroque" enthusiasts who always expect a shattering and brilliant tutti!

[To be continued.]

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MRS. G. V. N. YATES



Mrs. G. V. N. Yates' twentieth anniversary as organist and director of the choir of the First Presbyterian Church of Bartlesville, Okla., was observed Oct. 16. The church held a reception for Mrs. Yates after a program sung in the afternoon by the adult choir of thirty-six voices, augmented to over 100 by the return of former choir members from many cities and towns in Kansas, Texas, Missouri and Oklahoma. The entire program was recorded as a gift from the choir to Mrs. Yates.

During Mrs. Yates' twenty years of service the choir has presented 1,108 anthems. Mrs. Yates has played 930 preludes, 484 quartets have been sung,

308 solos, twenty-nine duets and fifteen trios. One hundred and twelve special musical programs have been presented and eighteen out-of-town concerts have carried the ministry of music to other communities. A number of oratorios and cantatas have been contributed to the musical enjoyment of Bartlesville music-lovers.

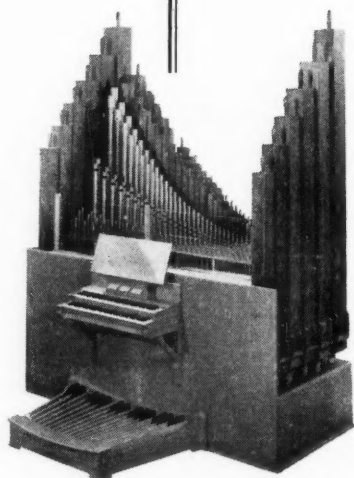
"A great talent dedicated to the service of Christ, its loveliness increasing year by year, has brought lasting joy to every heart," were the words of tribute voiced by the Rev. James Spivey to Mrs. Yates.

RECITALS BY HEINZ ARNOLD
HEARD IN ENGLISH CHURCHES

Heinz Arnold, M.Mus., F.A.G.O., of the faculty of Stephens College, Columbia, Mo., who is sojourning in England, has been heard in a number of recitals, the latest being Sept. 13 at the Seven Kings Baptist Church, London; Oct. 12 at the Clementwood Baptist Church, London, and Aug. 30 at St. John's Church, Glastonbury. At the recital Oct. 12 he presented a program consisting of the following compositions: Dorian Toccata, Bach; "Sheep May Safely Graze," Bach; "Today Shalt Thou Be with Me in Paradise," Tournemire; "Noel," d'Aquin; First and Second Movements, Concerto No. 2, Handel; Chorale Preludes, "O Sacred Head Now Wounded," Bach and Zachau; "Kleine Praeludien und Intermezzi," Herman Schroeder; Piece for a Musical Clock, Haydn; "Crucifixion and Fruition" ("Apostolic Symphony"), Edmundson.

PIANO AND ORGAN RECITAL
FILLS CHURCH IN MEMPHIS

Calvary Episcopal Church in Memphis, Tenn., was filled Sunday afternoon, Oct. 30, for the twelfth annual faculty piano and organ recital of the Memphis College of Music. Adolph Steuterman was at the organ and Myron Myers at the piano for the following program: Chorale Preludes, "Jesu, Joy of Man's Desiring" and "Rejoice Now, Christian Men," Bach-Steuterman; Concerto in G minor, Mendelssohn; Concerto for Organ, Howard Hanson; "Liebestraum," Liszt-Steuterman; "Variations Symphoniques," Franck.



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THREE TORONTO RECITALS BY PROMINENT CANADIANS

A group of three recitals at St. Paul's Church in Toronto were played late in the fall by organists of prominence in the Dominion. These recitals took place Sunday afternoons. The first was by Charles Peaker, Mus.D., F.R.C.O., Oct. 30, assisted by the quartet of soloists from the church choir. Dr. Peaker's program consisted of the following works: "The World Awaiting the Saviour" (Passion Symphony), Dupré; Prelude, Bales; "Modal Trumpet," Karam; Prelude and Fugue in E minor, Brahms; "Adoro Te" (verset), Boellmann; Gavotte, Martini; "Comes Autumn Time," Sowerby.

Harvey Robb played Nov. 6, assisted by Eleanor Reynolds, contralto. His program included: Introduction and Passacaglia, Reger; Chorale, "From God I Neer Will Turn Me," Buxtehude; Variations on a Spanish Melody, de Cabezón; Prelude and Fugue in A minor, Bach; Variations on "Weinen, klagen, sorgen, zagen," Liszt; "Litanies," Alain; "Moonlight on the Lake," Marriot; "Paeon," Herbert Howells.

Frederic C. Silvester was the last recitalist and he had the assistance of the choir of St. Paul's, which sang Bach's cantata "Sleepers, Wake," and Dr. Peaker in an organ duet. Mr. Silvester played: Chorale Improvisation on "Sleepers, Wake!," Karg-Elert; Andante, Trio-Sonata No. 4, Bach; Passacaglia and Fugue in C minor, Bach; Adagio and Introduction and Fugue (organ duets), Merkel; Prelude on "Veni Emmanuel," Egerton; Tune in E, Thalben Ball; Prelude and Fugue in G minor, Dupré.

ORGAN AND STRINGS HEARD IN CONCERT IN CLEVELAND

Fenner Douglass of the Oberlin Conservatory faculty and Helen Fountain gave an organ recital at St. Paul Lutheran Church in Cleveland Sunday evening, Oct. 16, assisted by an ensemble consisting of Irene Robertson, organist, two violins and a cello. The ensemble played four sonatas by Mozart for organ and strings. Mr. Douglass' numbers included: Fantasia No. 1 in F minor, Mozart; Variations on "Fortuna, My Foe," Scheidt; "In God, My Faithful

God" and "A Mighty Fortress Is Our God," Hanff; "Let Me Be Thine Forever," Strungk; Prelude and Fugue in F major, Lübeck.

Miss Fountain played: Prelude and Fugue in G minor, "We Now Implore God, the Holy Ghost," "Come, Holy Ghost, God and Lord" and Chaconne in E minor, Buxtehude; Fantasia No. 2, in F minor, Mozart.

WALTER S. FLEMING HONORED ON THIRTIETH ANNIVERSARY

Walter S. Fleming's thirtieth anniversary as organist and choirmaster of St. Peter's Church in Port Chester, N. Y., was celebrated Oct. 16, when "Walter S. Fleming Sunday" was marked by the singing of a choir of more than seventy-five voices, which included a number of former members of the choir. A gold wrist watch was presented to Mr. Fleming and a purse of generous size.

Mr. Fleming was born at Scarsdale, N. Y., in the house in which he now resides. He began playing the organ when he was about 9 years of age and studied the piano under Albert Ross Parsons of New York and the organ under G. Edward Stubbs, organist and choirmaster of St. Agnes' Chapel, New York. He also studied harmony, counterpoint and composition under Edward MacDowell, who was at that time professor of music at Columbia University.

Mr. Fleming's first position was as organist and choirmaster of the First Baptist Church, White Plains, N. Y. After that he became organist and director at St. John's, Bayonne, N. J., at St. James'-the-Less, Scarsdale, and at St. Peter's, Springfield, Mass. Before Mr. Fleming went to Springfield he had been assistant organist for a short time at the Church of St. Mary the Virgin, New York City. In November, 1907, he became organist and musical director at the Church of St. Mary and served in that capacity until he went to St. Peter's in Port Chester Oct. 1, 1919.

In the thirty years that Mr. Fleming has been at St. Peter's more than a thousand boys and men have been trained by him. He has always taken a Sunday-school class of boys, has been director of the Acolytes Guild, and has directed the choir camp.

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BIENNIAL NATIONAL CONVENTION, BOSTON, MASS., JUNE 19-23, 1950

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New Academic Members Receive their Certificates at Dinner in New York

The annual fall dinner at headquarters in New York was held Oct. 31. President Elmer welcomed the members and guests, who included the following members of the Guild who passed the examinations this year: Fellows, Harold W. Fitter and Betty Louise Lumby; associates, Clyde English, Zoe E. Euverard, Leo A. Fisselbrand, Winston A. Johnson, Ashley B. Miller, Arthur B. Paulmeier, Jr., Hampson A. Sisler, Grant M. Smith, Thomas William vanEss and J. Clifford Welsh; choirmasters, J. Niles Saxton, Mrs. Anna K. Stuhltrager and Harry R. Thurber.

President Elmer congratulated Dr. Clarence Dickinson on his fortieth anniversary as organist and choirmaster of the Brick Church, at the same time paying tribute to Dr. Helen Dickinson, both of whom were special guests. Henry D. Valentine, another guest, also took a bow.

President Elmer said that the fifty-fourth year of the Guild was marked by a record number of candidates for the examinations and the success of the fourteen regional conventions. Through these conventions the Guild gospel is being carried to the whole country, he went on to say, making the standards of the A.G.O. and its high purposes known more widely than ever.

"On to Boston," he continued, "is the slogan for our biennial national convention June 19 to 23."

Mr. Elmer spoke also of his recent tour, which included Buffalo, York, Pa., and Washington, D. C. He visited Elmira and Scranton to form chapters.

Virgil Fox, chairman of the public meetings committee, was asked to tell of the season's plans. Dr. Philip James, chairman of examinations, was then introduced. In addressing the successful candidates he contrasted the present situation of the Guild with the time when at the age of 20, he passed the fellowship examination. The certificate was received at the door from the mailman. He related some amusing anecdotes associated with the Guild of those days, which were presented by President Elmer.

Mr. Elmer then introduced the new national chaplain, the speaker of the evening, Dr. Robert James McCracken, minister of the Riverside Church. After displaying a wonderful sense of humor in telling several excellent jokes, Dr. McCracken recalled briefly his experiences in Edinburgh and Glasgow. He paid a tribute to Dr. Alfred Hollins, who made an indelible impression on him. Dr. McCracken summed up his address by emphasizing three qualities important, he felt, to the successful task of organist and choir director: "1. Reverence. 2. A sense of direction—a mission—a program. 3. A sense of vocation, which stands apart with a skill that must be dedicated and a talent to be cultivated."

ALICE GORDON-SMITH.

Massachusetts Guild Service.

The Massachusetts Chapter sponsored a Guild service at the Parkway Community Methodist Church, Milton, Nov. 7. The organ prelude, "Werde Munter," Whitlock, and "Beatitudo," Verrees, was played by Ruth Barrett Arno, A.A.G.O., organist of the First Church of Christ, Scientist, Boston. The choir of the host church, united with the choir of the First Congregational Church, Milton, sang the following anthems: "Behold! The Taber-

nacle of God," Edith Lang; "Veni Emmanuel," Carl McKinley; "Bow Down Thine Ear, O Lord," Haydn Morgan; "Give Me a Faith," Bitgood; "Thee We Adore," Candlyn; "O Holy Jesu," MacKinnon; "Prayer to Jesus," Oldroyd; "Turn Back, O Man," Holst; "Look Down, O Lord," Byrd; "Ye Sons and Daughters of the King," Thiman; "God Be in My Head," Davies. The choirs were directed by Marshall S. Wilkins, organist of the First Congregational Church, and the service was played by Gale Harrison, organist of the Parkway Church. The organ offertory was "Cibavit Eos," by Titcomb, played by Marjorie Fay Johnson. The postlude was the Fugue in G minor, by Bach, played by Harold Schwab, F.A.G.O., organist of the Newton Highlands Congregational Church.

MARJORIE FAY JOHNSON, Secretary.

Robert Rayfield in South Bend.

Robert Rayfield was presented by the St. Joseph Valley Chapter in its major out-of-town talent recital of the season Oct. 18 in the First Methodist Church of South Bend.

Mr. Rayfield's program on the three-manual Möller organ was colorful. He opened with the Second Sonata by Mendelssohn, followed by two Bach numbers—"Jesu, Joy of Man's Desiring" and "Fugue-a-la-Gigue." Next he played Franck's Chorale in E major. The last part of the program included: Toccata on "O Sons and Daughters," Farnam; Roulade, Bingham; Chorale Prelude, "The Cross, Our True and Only Hope," Penick; "Elfin Dance," Edmundson, and Finale, Third Symphony, Vienne. He responded to an encore by playing the intermezzo movement from the same symphony and only after a repetition of the "Elfin Dance" was the audience satisfied.

Mrs. William E. Harnisch, sub-dean, held a reception in honor of Mr. Rayfield at her home for the officers and members of the executive board of the chapter after the recital. Impromptu organ numbers by some of the guests furnished entertainment for the group.

DORIS E. PERRIN, Registrar.

Student Group in St. Paul.

A representative group of the organ students in St. Paul met recently in the home of A. J. Fellows to organize and make future plans. Temporary officers were appointed as follows: President, Albert Ely of Hamline University; vice-president, Charles Rolando of St. Thomas' College; secretary, Carrine Tibbets of Macalester College; treasurer, Joan Kasek of St. Catherine's College; corresponding secretary, Robert Sheaffer of Hamline University.

Plans were made for a tour of several organs and a general social gathering in order that the members might become acquainted; a class lesson with Klaus Speer; a console party at St. Catherine's College and discussions dealing with accompaniments, modulation and general service playing.

Binghamton Chapter.

The Binghamton, N. Y., Chapter opened the fall and winter season with a dinner meeting at the Hotel Frederick Oct. 10. The dean, Miss Emily Williams, outlined the year's program. William Chittenden, son of the late Dr. Arthur Chittenden, spoke of his father's interest in art and music. He displayed some art objects, including Italian statues of the Virgin Mary, a picture of Christ done in wood in 1600, a Greek and Latin Bible bound in doeskin and a Gregorian plainchant written on doeskin by a monk in France about 1550. The late Dr. Chittenden was the first honorary associate member of the Guild.

ELLOUISE HEFFELPINGER, Secretary.

The President's Column

Listen to the convention crescendo! The program chairman, E. Power Biggs, sends increasingly interesting reports of the programs being prepared for our enjoyment June 19 to 23, 1950, in Boston. Mr. Biggs promises to enlarge the scope each month. You will not be able to stop reading once you have begun his December report, which is as follows:

With the idea that the national convention of the A.G.O. should be as representative as possible of the wishes and needs of the entire Guild, the program committee of the Massachusetts Chapter wrote to the deans of all chapters, requesting suggestions for the convention of 1950. For the many hundreds of detailed letters received from the deans and from other individuals many thanks. They show a great common ground of aim and intent. The members obviously want the A.G.O. to be representative of the finest in music. They want it to be a professional organization to which they are proud to belong, and which at the same time will return to them an element of professional standing.

Getting down to brass tacks, majority votes went for:

1. Discussions of professional matters and of means through which the organist and choir director may be of more service to his community.
2. Discussions and demonstrations of Guild examinations and other means of professional advancement offered by the A.G.O.

3. An appropriate celebration of the Bach anniversary of 1950. ("J. S. B., thee we honor!" (An opportunity of a lifetime, as President S. Lewis Elmer puts it.) Ifor Jones, famous Bach authority and conductor of the magnificent Bach Choir of Bethlehem, Pa., has been invited to conduct this special program.

4. Organ recitals by leading players from all parts of the country.

5. Discussions and demonstrations of music for small churches, both for organ and choir. Something applying both to the city slicker and the visitor from East Cupcake.

6. Discussion and demonstration of choral technique and conducting. Choir organization, training and all that this implies.

7. A feature of this convention will be the exhibit in the Copley Plaza ball-room of small organs by various firms. "Ball-room concerts" will be played on these instruments by leading artists, presenting music for organ and trumpets, organ and strings and other concerted music. The American composer Walter Piston is writing a "Fanfare for the A.G.O." to start off the convention with a wallop.

8. As characteristic as baked beans are the Boston "Pops." The entire floor of Symphony Hall has been reserved for the A.G.O. and Conductor Arthur Fiedler and George Judd, manager of the Boston Symphony Orchestra, have generously agreed to tailor the entire evening's program to the wishes of the Guild, and to feature an organ concerto by a leading American composer and Guild member.

9. A tour of Boston is planned, ending with the re-creation of a historic colonial program at a famous old Boston church.

10. Visits and recitals are planned for Cambridge, for Phillips Academy, Andover, and the famous Boston Music Hall organ in Methuen.

11. Prominent speakers, players, conductors and other distinguished visitors will take part.

Time has been allotted also for fun. This is the convention you can't afford to miss!

A petition has just been received from Balboa, Canal Zone, and a charter has been granted by the council to the Isthmian Branch of the A.G.O. A chapter is being organized in Hawaii and interest in the Guild is being shown in Alaska. So the Guild marches on. A chapter has been organized in Watertown, N. Y. Guild student groups have been formed at Missouri Valley College, Marshall,

Mo.; Pacific Lutheran College, Parkland, Wash., and Redondo Union High School, Redondo Beach, Cal. Two hundred and sixteen members were elected and sixteen reinstated in November. Membership drives are producing fine results.

Another regional convention has been successfully held, Nov. 1 and 2, in Columbus, Ohio, thus completing the 1949 series from coast to coast.

It has been a pleasure recently to visit the following cities by train and plane in the interests of the Guild: York, Pa.; Washington, D. C.; Baltimore, Md. (two chapters—the Chesapeake and the Patapsco); Hagerstown, Md. (Cumberland Valley Chapter); Buffalo, N. Y. (celebration of thirtieth anniversary of this chapter); Elmira, N. Y., and Scranton, Pa.

All members of the Guild and their friends are cordially invited to attend the seventh annual national convocation of deans and regents, to be held in New York City Dec. 27, 28 and 29. The advance program is as follows:

Dec. 27—A block of seats will be reserved for members of the A.G.O. and their friends for a concert by the Collegiate Chorale at 8:30 p.m. in Carnegie Hall. Orders for tickets, accompanied by check, must be received by Dec. 16. Price of tickets, \$1.80, \$2.40 and \$3.60.

Dec. 28—10 a.m., meet at national headquarters for visits to churches and organs and other places of interest. 1 p.m., president's luncheon to deans and regents at the Cafe Savarin, Hotel Waldorf-Astoria. All other members of the Guild and their friends are also invited. 2 p.m., council meeting in choir-room of St. Bartholomew's Church. All members of the Guild will be welcome. 4:30 p.m., recital by Walter Baker at the Riverside Church. 8:45 p.m., recital by Claire Coel with the Gulet Quartet, Mildred Wummer, flutist, and Philip Kirschner, oboist, at the American Academy of Arts and Letters. Admission by ticket until 8:30. Tickets may be obtained by sending self-addressed envelope to national headquarters.

Dec. 29—10 a.m., visits to other places of interest. 12:30 p.m., recital by Robert Baker and New York Brass Ensemble, at Temple Emanu-El. 2:30 p.m., lecture on "Guild Examinations—Past and Present," by Clarence Watters, F.A.G.O., at St. Bartholomew's Church. 4 p.m., recital of the A.G.O. 1950 test pieces by Parvin Titus, F.A.G.O., at St. Bartholomew's Church. 6 p.m., carillon recital by Dr. Kaniel Lefevre at the Riverside Church. 6:30 p.m., annual Christmas dinner party at the Riverside Church. Gertrude Neldinger, celebrated entertainer, Virgil Fox, Lee H. Bristol, Jr., and Dr. George Mead, with their cohorts, also celebrated in various ways, will make this a jolly evening. Price of dinner, \$2.75. Reservations must be received at national headquarters by Dec. 22. Informal dress.

S. LEWIS ELMER.

Gagnier in Worcester Recital.

The Worcester, Mass., Chapter presented Laurence D. Gagnier, recently appointed minister of music at Central Church, in a recital at that church Oct. 11. Mr. Gagnier played these compositions: "Psalm 19," Marcello; "Aria da Chiesa," Composer Unknown; "Nun bitten wir" and Fugue in C major, Buxtehude; "The Cuckoo," d'Aquin; Prelude and Fugue in A major, Walther; "Harmónies du Soir" and "Now Thank We All Our God," Karg-Elert; Prelude on "Mala-bar," Sowerby; "Ave Verum," Titcomb; "The Primitive Organ," Yon; Toccata, Richard Keys Biggs.

Chico Chapter Plans Broadcasts.

Chico, Cal., Chapter members met Oct. 14 at the home of Mr. and Mrs. William Lynch to discuss the Ludwig Altman recital Oct. 24 and other plans. A proposed series of programs to be broadcast over radio station KHSL in the near future was discussed. Carl Hunter, host of the evening, played several records. Refreshments were served.

News of the American Guild of Organists—Continued

Titcomb Appears in Providence.

At the first meeting of the season of the Rhode Island Chapter in St. Stephen's parish-house, Providence, Oct. 17, the speaker was Everett Titcomb, organist and choirmaster of St. John the Evangelist Church, Boston. Mr. Titcomb touched upon plainsong and polyphony, read a few excerpts from the book he is writing and at the end of his remarks responded to questions some of the members had asked.

At a meeting of the chapter Nov. 7 in the Central Baptist Church, Providence, the speaker was Dr. Thompson Stone, a member of the faculty of Tufts College and director of the Handel and Haydn Society of Boston. In the absence of Dean Grant, Robert Dunbar, sub-dean, opened the meeting, to which the public had been invited. Dr. Stone prefaced his remarks by saying that to enjoy singing it is better to participate, as courses in music appreciation cannot give the joy of actually lifting one's voice in song. He requested that sopranos and tenors assemble on one side, contraltos and basses on the other. A brief resume of the life of Bach preceded the chorale "Break Forth, O Beateous, Heavenly Light." Its rendition was artistic. "Born Today," by Sweelinck, didn't fare as well, however, as it was unfamiliar to many and time did not allow working it out. "Nunc Dimittis," Gretchaninoff, was the next number, sung with deep feeling. The "Cherubic Hymn" by the same composer followed it. The closing number was "How Lovely Are Thy Dwellings," from the "Requiem" by Brahms. F. Monks played the piano accompaniments.

At the second November function of the chapter Nov. 17 in Sayles Hall, Brown University, Providence, Dr. Archibald T. Davison, for many years professor of choral music and director of the choir and glee club at Harvard, gave the first part of a two-part program which was sponsored jointly by the university and the Rhode Island Chapter. Dr. Davison's subject, "Hymns of the Church," was illustrated musically by the Brown chapel choir under the direction of Professor William Dineen of the music department.

The second part culminated in a hymn festival Sunday evening, Nov. 20, at the same hall, when the chapel choir and the audience participated in a forty-five-minute program of fine hymns of different types. Included were concert settings of hymn-tunes, community singing of familiar hymns, lining-out of a metrical psalm in the colonial fashion, introduction of new tunes and the revival of some old ones. Dr. Albert C. Thomas, pastor of the First Baptist Meeting-House and a member of the Brown Corporation, presided at the festival, to which the public was invited.

FLORENCE R. HORN, Registrar.

Tour of New Haven Two-Manual Organs.

The New Haven Chapter held its first meeting, a tour of two-manual organs, Sunday, Oct. 30. The members met at St. Thomas More Chapel and from there proceeded to the First Baptist Church, then to the Church of the Redeemer and finally to the Whitneyville Congregational Church. Discussions of registrations, with opportunity to try out the various organs, were a part of the program. In two cases soloists were heard in order to judge the organ as an accompanimental instrument. At the Church of the Redeemer we were privileged to hear one piece, "Vision," played by its composer, H. Leroy Baumgartner. Those who attended the tour found it very interesting and instructive.

MARY P. REID, Registrar.

Festival Service in Vermont.

A choral festival service sponsored by the Vermont Chapter was held at the Rutland Congregational Church Nov. 13. A choir of 300 voices made up of choirs from all parts of the state was under the direction of Richard Harvey, organist and choir director of the Rutland Church, and the service was played by Mrs. Lola Kenney of Trinity Episcopal Church, Rutland. Anthems sung included: "With a Voice of Singing," Shaw; "Let My Prayer Come Up as the Incense," Purcell; "Praise," Rowley; "They Are Ever Blessed," Franck; "Christ, Whose Glory Fills the Sky," Candlyn; "Gloria," Mozart.

Harriette Slack Richardson of the Springfield Episcopal Church played "Jesus, Still Lead On," Karg-Elert, as

the prelude. The offertory, "Sheep May Safely Graze" and "Come, Sweet Death," by Bach, was played by Edna Parks of Green Mountain Junior College. The postlude was the Fantasia in G minor by Bach and was played by Elizabeth R. Shufelt of the Burlington Episcopal Church. The Rev. J. Graydon Brown of Rutland gave the call to worship. Prayers were read by the Rev. Harvey D. Butterfield, also of Rutland, and the declaration of the religious principles of the Guild by the Rev. John W. Norris, chaplain of the chapter.

The preparation of the choirs at the individual churches had been thorough and under the capable direction of Mr. Harvey the many groups became beautifully unified in the one rehearsal preceding the service. It is hoped that the service will become an annual event.

EDNA PARKS, Registrar.

Choir Festival in Pittsfield, Mass.

The Berkshire Chapter presented its second annual choir festival Sunday evening, Oct. 30, at the First Methodist Church in Pittsfield, Mass., in conjunction with a special Reformation Day service sponsored by the Pittsfield Council of Churches. One hundred and six singers from choirs in the county sang seven anthems at intervals during the first part of the service, conducted by Mrs. Howard A. Fohrhaltz, a minister of music of the First Methodist Church in Pittsfield. The organ accompaniments were played by Mrs. Charles A. Calkins, Jr., also a minister of music of that church.

The prelude, "Koraal and Adagio" ("Suite Modale") by Flor Peeters, was played by W. Douglas Francis, organist and choirmaster of Trinity Episcopal Church in Lenox. Mrs. Prentice Bradley, organist and choir director of the First Baptist Church in Pittsfield, played the postlude, Finale (Sonata II, in D minor) by Rheinberger.

The preacher of the evening was the Rev. Dr. David A. MacLennan, professor of preaching and pastoral care at the Yale Divinity School.

Following is a list of the anthems sung: "God Is a Spirit," Kopyloff; "Call to Remembrance," Farrant; "O Thou That Teldest Good Tidings to Zion," Handel; "He Watching over Israel," Mendelssohn; "Greater Love Hath No Man," Ireland; "Go Forth with God," Martin Shaw, and "Eternal Ruler of the Ceaseless Round," Whitehead.

ESTHER BARROW

Bridgeport, Conn., Chapter.

The Bridgeport, Conn., Chapter held the first meeting of the season Oct. 17 in the First Congregational Church, Stratford, Conn. Favorite anthems and organ numbers were brought by members and submitted for inspection. Some of the numbers were sung by an impromptu chorus of members and several organ numbers were played. The meeting was in charge of Robert Lenox, program chairman, and Miss M. Louise Miller, minister of music of the Stratford Church, acted as hostess. The meeting adjourned to the parish-house, where refreshments and a social hour were enjoyed. Six new members were admitted to the chapter.

HARRIS BARTLETT, Secretary.

Canon West in New London.

The newly-organized New London, Conn., Chapter of the Guild held a pastor-organist dinner Nov. 12 at St. James' parish-house. The speaker of the occasion was Edward Nason West, canon sacrist of the Cathedral of St. John the Divine, New York, and retiring national chaplain of the Guild. A feature of the gathering was the presence of a large number of ministers invited by their organists and choirmasters to hear Canon West, who spoke constructively and with his usual wit and pungency on the topic "The Musical Requirements of Modern Liturgies." A number of subscribing members and friends of the chapter also were present.

A dinner meeting held in Howard Johnson's Winthrop room opened the season of the New London Chapter Sept. 19. Forty-three colleagues and subscribing members were present. Following a brief business meeting at the conclusion of the dinner, the local chapter was privileged to hear Seth Bingham speak most interestingly on "The Presentday Trend in Church Music."

Oct. 19 the New London County Chapter presented André Marchal, noted French organist, in a recital at St. James' Episcopal Church, New London, Conn. Mr. Marchal was acclaimed by 600 to 700 people. DOROTHY M. PETTY, Secretary.

Recital by Ragatz in Louisville.

The Louisville Chapter presented the first of two organ soloists in a recital Nov. 8 at the Fourth Avenue Presbyterian Church. Oswald G. Ragatz, assistant professor of organ at the Indiana University School of Music, was the organist of the evening. His program consisted of the following: "Grand Jeu," DuMège; Concerto No. 5, in F major, Handel; Four Chorale Preludes, Bach; Prelude and Fugue in G major, Bach; Chorale in B minor, Franck; "Divertissement," Vierne; "La Nativité," Langlais; Chorale Improvisation, "Adeste Fideles," Karg-Elert; "The Rhythmic Trumpet," Bingham; Second movement, Symphony in G major, Sowerby.

The choirs of two members of the Louisville Chapter of the American Guild of Organists combined to present their annual choir festival Sunday, Nov. 13. Mrs. Alfred A. Higgins, dean of the chapter and organist at the Crescent Hill Methodist Church, and Harry William Myers, organist at St. Paul Methodist Church, cooperated to bring about this event. The choirs, aggregating more than sixty voices, sang the following program at the Crescent Hill Church at 4:30 and repeated it at St. Paul Methodist Church at 7:30: "Psalm 150," Franck; Two Chorales from the Christmas Oratorio, Bach; "Saviour, Source of Every Blessing," Mozart; "Soliloquy," Rowley; "O Holy Jesu," Loeff; "In the Year That King Uzziah Died," Williams; "O God, Our Help in Ages Past," Martin.

Sunday, Nov. 20, the first musical service of the season was given at St. Andrew's Episcopal Church. The senior choir, under the direction of Robert F. Crone, organist and choirmaster of the church, presented a service of choral evensong, followed by Healey Willan's motet, "Lo, in the Time Appointed," and Bach's Cantata No. 70, "Watch Ye, Pray Ye." The Bach cantata was accompanied by strings and solo trumpet in addition to the organ. Mr. Crone's Magnificat on the traditional eighth tone melody was heard as part of the liturgical portion of the service. Organ compositions included music of Frescobaldi, Walther and Luebeck.

MAIVA DICKSON, Registrar.

Ministers Speak in Springfield, Ill.

A very enjoyable and interesting panel discussion occupied the meeting of the Springfield, Ill., Chapter Nov. 8 in the parlors of the Laurel Methodist Church. The subject under discussion was "What I Like about Church Music" and ministers of the Springfield area were invited to be guests of the Guild.

Mrs. Betty Turner, the dean, was in charge of the meeting and leaders in the discussion were the Rev. Lewis Dee Hopper of the Laurel Methodist Church, Dr. A. Ray Grummon, First Methodist Church; the Rev. Gilbert A. Saathoff, Luther Memorial Church, and Father Walter J. Harris, assistant pastor of St. Paul's Episcopal Cathedral. After short talks by the leaders and a question and answer period open to all the meeting concluded with a short social hour. Refreshments were served by Mrs. Victor Verrall and Miss Evelyn Vaughan, with Mrs. Walter Stehman, assistant dean, presiding at the tea table. ANNETTE M. WISEMEYER, Corresponding Secretary.

Southern New Jersey Chapter.

The Southern New Jersey Chapter met at the home of Dean Lowell C. Ayars Oct. 24. Mrs. Cora Shoemaker was appointed secretary to fill the unexpired term of Mrs. Daniel Gifford. This was followed by discussion of a scrapbook for the historian and a dinner meeting for the near future. The evening was made more enjoyable by listening to a recording of Faure's "Requiem." Refreshments were made and served by the dean.

ALICE CREAMER, Secretary.

Hear Dr. Williamson in Richmond.

Members of the Virginia Chapter met Nov. 15 for dinner at Grace and Holy Trinity Church in Richmond. Dr. James R. Sydnor, the dean, who has been ill, presided. The group heard a talk on church music by Dr. John Finley Williamson, conductor of the Westminster Choir.

Immediately after the meeting everyone attended the concert of the Westminster Choir of forty voices, which sang the music of modern composers, spirituals, Indian and American folk songs and choral masterpieces of Bach, Beethoven and Brahms.

LUCILLE F. BRITTON, Registrar.

Vesper Concert in Augusta, Ga.

The Augusta, Ga., Chapter presented the first of a series of vesper concerts Nov. 13 at the First Presbyterian Church. Miss Eugenia Toole, organist of the church, opened the program with the Trumpet Voluntary, Purcell; the first movement of the Second Concerto, in A minor, Bach; "In Thee Is Gladness," Bach; "Benedictus," Rowley. Wilda Gwin and Dorothy Baird sang "I Waited for the Lord," Mendelssohn. "My Soul Doth Magnify the Lord," Saint-Saens, was sung by Wilda

Gwin, Lester Helm and William W. Sheehan. The Tubman High School Choral Club, under the direction of Dorothy Halbert, presented a group consisting of "O That I Had a Thousand Voices," Kruger; "Christmas Snows of Sweden," carol arranged by Riegger, and "Foller, Shepherd, Foller," Negro carol arranged by Wilson. Miss Toole and Mrs. John Remington, the dean, closed the program with the Symphonic Piece for organ and piano by Clokey. Mrs. P. K. McKnight, Publicity Chairman.

Activities in Charlotte, N. C.

The Charlotte, N. C., Chapter held the first meeting of the season Oct. 17 at St. Peter's Episcopal Church. Oliver Cook, the dean, explained the ideals of the Guild and urged members to cooperate in enlarging the membership of the chapter. The program was devoted to "Favorite Service Preludes" and was presented by Warren P. Babcock, organist and choirmaster of the First A.R.P. Church, Miss Judith Autrey, organist of the First Methodist Church, and Richard van Sciver, organist and choirmaster of St. Peter's Episcopal Church.

The following programs for the year were announced by Mr. Cook: November, Catholic liturgical music; December, international carol service, open to the public; January, pastor-organist dinner; February, modern organ music; March, annual Guild service and a review of anthems and service music; May, junior choir festival, conducted by Ruth Krehbiel Jacobs.

A social hour followed the program.

Toledo Chapter News Items.

The Toledo Chapter met Nov. 22 at the Great Lakes Piano Company. This organization gave the use of its store because of its facilities for playing recordings. The second study of the history of church music was led by Carroll Andrews and Sheldon Eschrich and dealt with polyphony or ecclesiastical choral music of the Renaissance. The theory was advanced that neither Bach nor later oratorio writers reached the sublime heights of expression attained by the polyphonists of the Renaissance. Choral recordings were played as examples of works by Palestrina, Vittoria and others, and the speakers made suggestions as to interpretation of this type of music, which was rehearsed by the members in two or three-part motets.

Upon rather short notice word came that President Elmer would be in Toledo Nov. 13. A Sunday night supper was planned and about twenty-five members met with Mr. Elmer at the Madison tearoom.

André Marchal gave a recital Sunday, Nov. 27, in the Peristyle of the Toledo Museum of Art under the joint sponsorship of the Guild and the Museum of Art. Members and friends of the Guild met Mr. Marchal at a reception after the recital at the home of Dr. and Mrs. T. C. Kiess.

Wesley R. Hartung, formerly of Grace Episcopal Church, Sandusky, has been appointed choirmaster and organist of Trinity Episcopal Church in Toledo, succeeding Dr. James Spencer, who will devote all his time to the music department of Adrian College. Mr. Hartung recently was awarded an A.G.O. choirmaster certificate.

RENATA KIESS, Publicity Chairman.

Youngstown Chapter.

The Youngstown Chapter held its October meeting at the Westminster Presbyterian Church Oct. 24. The first part of the meeting was in the church sanctuary. Mrs. James W. Evans of New Wilmington, Pa., sang "On the Way to Emmaus," with her husband, Professor Evans, at the organ. Professor Evans played as a prelude the Weinberger "Bible Poem" "Abide with Me." Then in the church parlor, with Mr. Evans directing and Mrs. Evans at the piano, sopranos, altos, tenors, basses and the rest of us followed the score and did a bit of singing as Professor Evans guided us through Robin Milford's setting of Bunyan's "Pilgrim's Progress." Mr. Evans, professor at Westminster College, New Wilmington, Pa., is also minister of music at the Westminster Church, Youngstown. The Westminster choir is to sing the "Pilgrim's Progress" on the evening of Feb. 1. Several study sessions with Walter Blodgett of Cleveland as leader are being set up for the early part of 1950. Mrs. PAUL A. ADAMS, Secretary.

San Diego Chapter Entertained.

The San Diego, Cal., Chapter held its November meeting at the charming home of Mr. and Mrs. Harvey Lewis on the evening of Nov. 7. After the business a short report was made by Isabel Tinkham on her trip to the east coast last summer. She said she was intrigued by very interesting organs seen and heard on the trip. The host showed some "movies" on organ building, which were interesting as well as instructive.

The chapter will present Richard Purvis in a recital Jan. 23.

EDITH GOTTFRIED, Publicity Chairman.

News of the American Guild of Organists—Continued

Thirtieth Anniversary

Is Celebrated in Buffalo
With Recital and Dinner

The Buffalo Chapter celebrated its thirtieth anniversary in October with two outstanding events. The first was a recital by Claire Coci at Holy Trinity Lutheran Church, Buffalo, Oct. 22. Her program consisted of the following: Passacaglia and Fugue in C minor, Bach; "Chant de Paix," Langlais; "Fileuse" ("Suite Bretonne"), Dupré; "The Musical Clocks," Haydn; "Crucifixion and Resurrection," from Passion Symphony, Dupré; "A Rose Breaks into Bloom," Brahms; "The Reed-Grown Waters," Karg-Elert, and Sonata on Psalm 94, Reubke. Her playing showed excellent taste in tone color, brilliance and splendid technique. A reception was tendered Miss Coci after the recital and Mrs. Mabel L. Huber was the chairman.

The second event was the anniversary banquet at the Sheraton Hotel Oct. 25. Miss Edna L. Springhorn, past dean, was chairman of the banquet and Dr. Roberta Bitgood, dean, acted as toastmaster. The high point of the evening was the address by President S. Lewis Elmer. He extended congratulations and proceeded to review the history of the Guild and to bring a fine report of the national activities. The program closed with an amusing skit, "A Day in the Life of an Organist." There were about 200 guests and members in attendance.

ROY W. CLARE, Registrar.

Recital by Finney in Niagara Falls.

The Niagara Falls Chapter presented Charles H. Finney, M.Mus., F.A.G.O., in a recital Oct. 25 at the First Baptist Church, Niagara Falls, N. Y. Mr. Finney is associate professor of organ and theory at Houghton College, Houghton, N. Y., and is a member of a commission now preparing a new hymnal for use in the Wesleyan Methodist and Free Methodist Churches in the United States and Canada. The assisting artist was Doris Brumburgh, soprano soloist of the First Presbyterian Church, Niagara Falls, accompanied by H. Proctor Martin, A.A.G.O. The organ selections included: Aria from Twelfth Concerto for Strings and Allegro quasi Presto from Tenth Concerto, Handel; "O Sacred Head Now Wounded" and Fugue in G minor (the Lesser), Bach; "Water Music" Suite, Handel; Festival Prelude on "Ein feste Burg," Faulkes; Prelude on "Missionary Hymn," Bingham; "Distant Chimes," Albert Snow; Chorale Improvisation on "Jerusalem, Thou City Set on High," Karg-Elert; "Song of Peace" and "Song of Joy," Langlais; "The Squirrel," Powell Weaver; "Comes Autumn Time," Sowerby.

The compositions by Faulkes, Snow and Weaver were repeated from the original dedicatory recital on the three-manual Hall organ, played by Stanley Saxton May 15, 1939.

Lehigh Valley Chapter.

The first fall meeting of the Lehigh Valley Chapter was held at Cascade Lodge, near Riegelsville, Pa., Saturday evening, Oct. 22. Dinner was served. A short business meeting followed the dinner. The most important business to come before the meeting was the hymn festival sponsored by the chapter Sunday afternoon, Nov. 20. After the business meeting the members were entertained by Orion Reeves, magician.

SUE F. ENRIGHT, Secretary.

Western Pennsylvania Chapter.

The Western Pennsylvania Chapter opened the season Oct. 11 with a dinner at St. Paul's Lutheran Church. Julian Williams gave an interesting and valuable resume of highlights in the twenty-eight years of the chapter's existence. Printed copies of Mr. Williams' paper were distributed. Miss Lettie Gearhart gave a lively account of her trip to the convention in Wilkes-Barre as this chapter's contestant in the semi-final competition in organ playing. The remainder of the evening was devoted to Mrs. Clarence Dickinson of Union Theological Seminary, who delivered a lecture on "The Liturgical Year."

The November meeting took place at the South Avenue Methodist Church, Wilkesburg, Nov. 6. After a "Sunday night supper" and short business meeting the group adjourned to the sanctuary to hear a fine program marking the formal opening of the rebuilt three-manual and echo organ. Organ selections were played by Mrs. R. C. Neugebauer and the choir sang under the direction of Robert Barkley.

VALENTINA WOSHNER FILLINGER, Registrar.



Williamsport Chapter.

The Williamsport, Pa., Chapter held a dinner meeting at Ashurst Manor Saturday evening, Nov. 5. Dean Louise Stryker presented the program for the winter and spring. During the week preceding Christmas members of the chapter will present a series of recitals which will be broadcast daily. In January Evan Wood, organist and choirmaster of Christ Church, will be sponsored by the Guild in a public recital. In the spring a dinner for the clergy will be given and a junior choir festival will be held. The last public meeting of the year will be a hymn festival with emphasis on the music of Bach.

Dexter Weikel, Secretary.

Vesper Service for Reading Chapter.

The Reading, Pa., Chapter held a vesper service Oct. 16 in Calvary Lutheran Church, Laureldale, Pa. The Rev. Mark K. Trexler, pastor of the church, was in charge of devotions, assisted by the senior choir, Mary Gale director. "A Cloister Scene," Mason, was played by Miriam K. Kochel, organist-director at Epiphany Lutheran Church, South Temple. The anthem, "Lo, a Voice," Bortniansky, was followed by the Festival Prelude on "Ein feste Burg," Faulkes, played by Marguerite Scheifele, organist-director at the Memorial Church of the Holy Cross, Reading. Another anthem, "Praise to the Lord," Tchaikowsky, and two organ solos—"Good Friend, for Jesus' Sake Forbear," Beethoven, and "Moonlight over Nazareth," Diggle—played by Richard L. Miller, organist-director at Bethany Lutheran Church, West Reading, closed the program.

MIRIAM K. KOCHER, Registrar.

Cumberland Valley Chapter.

The Cumberland Valley Chapter was privileged at its dinner meeting Oct. 21 to hear S. Lewis Elmer, A.A.G.O., president of the American Guild of Organists. The meeting was held in the dining-room of St. Paul's Methodist Church, Hagerstown, Md.

The first recitalist of the 1949-50 season was Dr. Marshall Bidwell of Carnegie Music Hall, Pittsburgh, who played a varied recital at Wilson College, Chambersburg, Pa., Nov. 16.

The chapter is proud to report increasing interest in organ music, as evidenced by a growing list of members and subscribers. IDA MAE BECKLEY, Secretary.

Nebraska Chapter Sees Film.

To amend an old expression to read "good things come to those who wait" would perhaps convey the feeling of the Nebraska Chapter members Nov. 7, for after a delay occasioned by the replacing of sound equipment, they were shown the film prepared by Casavant Brothers on the making of organs. Prior to the film there was a brief business meeting at Westminster Presbyterian Church, Omaha, at which plans for the season were discussed and three new members were introduced: Mrs. Kathryn Olson, Mrs. Fred Kavan and Cecil C. Neubecker. Two other new members were received by transfer

from other chapters: Eugene Wickstrom and Frederick Clark.

The group then adjourned to the home of the dean, Mrs. Howard Kennedy, for a brief social hour which took the form of a reception for the new members.

MILFRED I. MOWERS, Secretary.

South Carolina Ministers Guests.

The setting for the annual organist-minister dinner of the South Carolina Chapter on the evening of Oct. 31 in the parish-house of the Episcopal Church of the Good Shepherd, Columbia, was one of unusual beauty, made so by the skillful and artistic use of Halloween colors in the flowers and decorations arranged by Mrs. J. W. Haltiwanger, one of the outstanding organists of the city. Mrs. Lawrence Davis, the dean, presided. The address of welcome was made by Robert Van Doren, former dean of the chapter. The principal address of the evening was by Dr. Robert E. Naylor, pastor of the First Baptist Church of Columbia, who spoke entertainingly on "Our Common Hymnal—the Book of Psalms."

A very encouraging response has been made to the invitation issued by the chapter to music-lovers of the city and state to become contributing members.

On Sunday, Nov. 13, at 5:30 in Trinity Episcopal Church, the Guild presented the University Chorus and Trinity Choir in a program of Bach cantatas under the direction of Robert Van Doren, organist and choirmaster of the church and professor of organ at the university. "Sleepers, Wake" and "Come, Saviour of the Gentiles" were the cantatas sung.

MRS. E. ARTHUR TARRER, Publicity Chairman.

Auburn, N.Y., Chapter.

The Auburn, N. Y., Chapter journeyed to St. James' Church in nearby Skaneateles, N. Y., Nov. 11 to be guests of the organist, John Luker. A paper on "The American Indian and His Music" by the sub-dean provided atmosphere for groups of American Indian songs, sung and interpreted dramatically by the talented Syracuse soloist, Gertrude Fell Osborne, accompanied by Louise Fell Klumpp, our dean. Mrs. Osborne wore a beautiful beaded-leather costume that once belonged to an Iroquois princess. Mr. Luker opened the organ for inspection and played several numbers.

HARRIET V. BRYANT, Sub-dean.

Lutheran Music the Subject.

The Lutheran contribution to church music was the subject of the meeting of the Rocky Mountain Chapter in Denver Nov. 21, at the Lutheran Church of Our Saviour. As a background for the program Arnold Ehlers gave a historical resume of the music of the Lutheran Church, with emphasis on the chorales. Wesley Koogler played two chorale preludes and discussed them in relationship to the chorale melodies on which they were based. Other chorale preludes were played by William F. Spalding.

The Rev. O. G. Salvesson sang the liturgical service used in the Norwegian

Lutheran synod, with Mrs. Alice Fellows at the organ. The liturgical service used in the Missouri Synod was presented by the Rev. Lawrence Brandt, with Mr. Koogler at the organ.

ESTELLA C. PEW, Publicity Secretary.

Wisconsin Chapter Events.

The Wisconsin Chapter arranged a special benefit concert Oct. 23 for the Rev. Francis Fisher, chaplain of the chapter and minister of the First Baptist Church, Milwaukee. The concert took place at the First Baptist Church and the chancel and treble choirs, under the direction of Lillian Blackwood, assisted A.G.O. organists in the program.

On Nov. 9 members and friends were the guests of the J. B. Bradford Company, Hammond representatives, at the Milwaukee Athletic Club. The Bradford Company introduced the new Hammond concert instrument featuring Stephen Baranowski, Chicago organist. The program also included several selections by our members and piano and organ duets.

On Nov. 20 the Wisconsin Chapter presented André Marchal in a recital at Immanuel Presbyterian Church.

JANE KRENKEL, Secretary.

Tennessee Chapter Program.

The Tennessee Chapter met Nov. 7 at Memphis State College. Dinner was served to the members in the cafeteria of the training school. The recital in the auditorium was open to the public and to members of the student body. The program was arranged by George Harris, chairman, and Marcia Mary Ball, vice-chairman, both faculty members of the music department of Memphis State College. The program was as follows: Chorale in A minor, Franck; "O Star of Eve" ("Tannhäuser"), Wagner-Lemare; Fantasia and Fugue in G minor, Bach (George Harris, organist); "Di Provenza il" ("La Traviata"), Verdi (Benson Quillen, baritone; Mrs. L. M. Werne, accompanist); "Sketches of the City," Gordon Balch Nevin (Mr. Harris); "Dito Alla Giovane" ("La Traviata"), Verdi (Mary Louise Reput, soprano; Clinton Clark, baritone; Patsy Patrick, accompanist); "Pledge Symphonique," Powell Weaver (Marcia Mary Ball, pianist; George Harris, organist).

SALINA ACREE, Corresponding Secretary.

Hear Recital by McDermott.

A recital by Albin D. McDermott in the Presbyterian Church at Bridgehampton, L. I., was the highlight of the meeting of the Suffolk and Eastern Suffolk branches Oct. 11. A dinner at the Seven Ponds Inn preceded the recital.

Rollo F. MAITLAND

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News of the American Guild of Organists—Continued

Reformation Day Service in Trenton.

The Central New Jersey Chapter had a vital part in the Reformation Day service sponsored by the Council of Churches of Greater Trenton, which took place Sunday evening, Nov. 6, in Trenton's War Memorial Building. More than 5,000 people were present and the two large auditoriums were jammed to capacity. The 600-voice choir was massed on the stage connecting the auditoriums and other hundreds, unable to obtain seats, returned home to hear the service broadcast. The Rev. Dr. Frederick Brown Harris, pastor of the Foundry Methodist Church, Washington, D. C., and chaplain of the United States Senate, delivered the principal address. A number of Trenton ministers had parts in the service.

In her capacity as general chairman of music for the Council of Churches, Dean Elsie Gebhard of the Central Chapter organized the massed chorus composed of Baptist, Methodist, Presbyterian, Episcopalian, Evangelical and Reformed and other church choirs, which sang under the direction of Harold Hedgpath, faculty member of the Westminster Choir School and chorister of the State Street Methodist Church, Trenton. Two anthems—"Salvation Is Created," Tschernokoff, and "Send Forth Thy Spirit," Schuetky—as well as the Lutkin choral benediction were rendered in a finished way, so difficult to achieve in a massed choir where few rehearsals are possible.

Dr. Theodore H. Keller, director of music at the Lawrenceville School, gave a half-hour recital on the Baldwin electronic organ preceding the service. An appreciative audience listened to the following group: Variations on "Our Father Who Art in Heaven," Mendelssohn; "Jesus, Priceless Treasure," "Lord God, Now Open Wide the Gates of Heaven," "See the Lord of Light and Life," "Sheep May Safely Graze" and "Come, Sweet Death," Bach.

Joseph Denelsbeck, sub-dean of the chapter, played the Andante from the "Grande Piece Symphonique," Cesar Franck. James E. Harper, organist of the State Street Methodist Church, Trenton, played the service and Ramona C. Andrews played as a postlude the Bach Sinfonia "We Thank Thee, God." One of the thrilling moments in the service was the singing of Luther's hymn "A Mighty Fortress Is Our God" by choir and audience—a never-to-be-forgotten experience. R. C. ANDREWS, Registrar.

Chesapeake Chapter Greets Elmer.

A reception was held by the Chesapeake Chapter at the Brown Memorial Church in Baltimore Oct. 23 in honor of President S. Lewis Elmer. His visit was most enjoyable and the talk he gave on the "Growth of the Guild in Recent Years" and "Its Outlook for the Future" was inspiring.

A trip was made by our chapter to the Möller factory in Hagerstown Oct. 29.

The second meeting of the season was held Nov. 14 at the First English Lutheran Church, opening with a business meeting. An interesting feature of the meeting was a tribute paid to past deans and a review of their accomplishments. Miss Katharine E. Lucke was congratulated and given special recognition by the dean with a corsage for having served the longest term in office.

The feature of the evening was a recital by Ronald K. Arnatt, young British organist, which was open to the public. He became a licentiate of Trinity College of Music, London, in organ this year and at present is studying at Durham University in England. This month he was appointed organist and choirmaster of the Church of the Ascension and St. Agnes in Washington. His program included: Verset in G major, Blow; Sonata No. 1 in E flat major and Prelude and Fugue in F minor, Bach; "Piece Heroique," Franck; "Elegy," Howe; Canon and Fugue, Porter; Scherzo, Whitlock; Three Short Pieces, Op. 31, Arnatt. Refreshments were served after the recital.

HATTIE R. SHREEVE, Secretary.

Southwestern Michigan Chapter.

Stetson Chapel, on the beautiful campus of Kalamazoo College, was the meeting place Nov. 7 of the Southwestern Michigan Chapter. Dean Owen conducted a short business meeting, with Clark B. Angel giving details of the recital by André Marchal Dec. 6 at the First Congregational Church, Battle Creek.

The program for the evening took the form of a symposium and discussion of

choral music, with Henry Overley as chairman. Mrs. Mildred Dupon, organist and director at the First Congregational Church, and Mr. Owen, organist and choirmaster of St. Luke's, presented anthems for reading and discussion. We were pleased to have the opportunity of reading two motets composed by Mr. Owen and published by Schirmer—"Blessed Is the Man" and "Blessed Are They." Several selections were sung by a choral group under the direction of Mrs. Alice Beer, choirmistress of the First Presbyterian Church, Battle Creek, and Miss Marilee Thorpe of Detroit, a member of the student Guild group at Kalamazoo College, played several organ compositions. Members of the student group were hosts for refreshments served after the meeting.

MARIBELLE HALVERSON, Registrar.

Address by Maekelberghe in Detroit.

The monthly meeting of the Eastern Michigan Chapter was held at the Hotel Abington in Detroit on the evening of Nov. 15. This was the annual meeting to which members invite their ministers. About forty members and guests gathered for dinner. The program consisted of an address by August Maekelberghe, F.A.G.O. Mr. Maekelberghe took for his subject "The Folklore of Belgium." Mr. Maekelberghe's ability as an organ recitalist is equalled by his ability as a speaker. He kept the audience at a high pitch of entertainment with one anecdote after the other told in his inimitable way. His address—far from the field of music—dealt entirely with unrealities, but brought out one real fact—that the people of Belgium are highly imaginative and possess a great sense of humor.

Before the meeting adjourned, Dean Elizabeth Root Murphy announced that the next meeting would be the Christmas party Dec. 12 in the sky room of the Hotel Fort Shelby, Detroit.

MARK WISDOM, Secretary.

President Elmer Visits Akron.

S. Lewis Elmer, national president, was the guest at a dinner of the Akron Chapter Nov. 12 at the First Congregational Church. Francis M. Johnson, organist of that church, was the host. In an address which followed the dinner Mr. Elmer sketched the work of the Guild throughout the United States. He mentioned chapters about to be organized in Panama and Alaska.

A recital was played by Mrs. George Harding of the First Church of Christ, Scientist, and a new member of the Akron Chapter, James Roger Boyd of Westminster Presbyterian Church.

ANNE FELBER, Registrar.

Indianapolis Recital by Bidwell.

Marshall Bidwell, Mus.D., of Carnegie Institute, Pittsburgh, gave a recital for the Indiana Chapter Nov. 1 at the Tabernacle Presbyterian Church, Indianapolis. Before the recital a dinner for seventy-five was served by the women of the church. Dr. Bidwell spoke briefly—delightfully so—and Dean Paul Matthews presided at a short business meeting.

The recital was one of well-chosen pieces which appealed to the organists present and also delighted the many in the large audience who were not musicians. Dr. Bidwell began with the Largo-Allegro from the Concerto in F major, No. 13, by Handel ("Cuckoo and Nightingale"). Then followed three Bach compositions: Chorale Fantasia, "Humble Us by Thy Goodness"; Vivace, Sonata 6, and Passacaglia and Fugue in C minor. The "Giga" by Bossi and "Les Heures Bourguignonnes" by Georges Jacob were attractive and colorful. This group was followed by "La Nativite" by Langlais, and "The Fountain" by DeLamarter, another descriptive piece Dr. Bidwell made realistic and charming.

The Jongen Toccata closed the program, but the audience insisted on more, and Dr. Bidwell obliged with two encores, the first one especially for the organists—the Great G minor Fugue.

A choral evensong service was presented by the choir of St. Paul's Episcopal Church, Indianapolis, Oct. 10 for the Indiana Chapter. St. Paul's has a beautiful new building on the north side of the city, having moved from its downtown location a year or two ago. A dinner was served by the church women before the program and the luxurious parlor where the members gathered was a hospitable setting for the first part of the evening.

Charlotte Moore, the organist, played three compositions for the prelude: "Vespers at Solesmes," Martin, and the "Te

Deum Laudamus" and Chorale Prelude "We Pray Now to the Holy Spirit" by Buxtehude. Jane Burroughs Adams, choir director, chose as two of the anthems numbers heard at the regional convention in Detroit: David McK. Williams' "Cantate Domino" and "Lord, Thou Hast Been Our Dwelling-Place," by Harold Reeves Yarroll. A welcome was extended by the curate, the Rev. John Vruwink, who emphasized the influence the organist and church musician can exert in the troubled world of today. The choir then sang: "O Be Joyful in the Lord," Price; "Give Me a Faith," Bitgood (solos by Mary Lou Adams, soprano, and Jean Baker, contralto), and "Ho! Everyone That Thirsteth," Martin (baritone solo by E. Seldon Marsh).

The Rev. William E. Weldon, A.A.G.O., led the Guild members in reading the Guild Creed.

The organ offertory was the "Benedictus" by Couperin and as a benediction the choir sang Davies' "God Be in My Head," with a final choral response, "Peace. I Leave with You," by Jane J. Burroughs. SUSAN SHEDD HEMINGWAY, A.A.G.O., Secretary.

Acclaim Germani in Grand Rapids.

Fernando Germani appeared under the auspices of the Western Michigan Chapter in one of the most enjoyable recitals at the Westminster Presbyterian Church, Grand Rapids, Nov. 1. The audience, which filled the church, was so enraptured that at the conclusion of his announced program the hearers applauded till they drew three extra numbers from the recitalist.

The regular meeting of the chapter was held Monday evening, Nov. 7, at the Central Reformed Church in Muskegon, with Miss Bertha Leenstra as hostess. After a bountiful dinner Dean John Dexter presided over a business session and introduced the speaker of the evening, Joseph Sullivan, organist of St. Andrew's Cathedral, Grand Rapids. The theme for the coming season will be "The Singing Church." Mr. Sullivan led in a discussion on what is the joint responsibility of choir director and minister in regard to recruiting new members, what is choir business in relation to raising the standard of the music used and in relation to the church, the clergy, the choirmaster, and the choir. A record of the discussion was taken for future reference.

EDITH KERSTETTER.

Sacramento, Cal., Chapter.

The first recital of a scheduled series of three was played by André Marchal, blind organist of the Church of St. Eustache in Paris, at the First Methodist Church of Sacramento, Cal., Oct. 28. A large and responsive audience greeted him and was rewarded with a program of early French music, a chorale prelude and trio-sonata of Bach, the Franck Prelude, Fugue and Variation and modern French works. The climax of the evening was an improvisation on a portion of the hymn-tune "Manoah."

Alexander Schreiner and David Craighead will give the remaining recitals of the series.

The November meeting of the Sacramento Chapter was held at the home of the dean, Frederic Errett. One of the members, Virginia Whetstone, spoke of churches and organs she had seen and heard in Europe during the summer and some of the records which the chapter intends to present to the Sacramento city school system were heard.

Minister-Organist Dinner in Lubbock.

The Lubbock, Tex., Chapter met Oct. 17 at St. John's Methodist Church for the second annual organist-minister banquet. Mrs. Carl Scoggins, director of music at the host church and sub-dean, presided as toastmistress in the absence of the dean, Mrs. Travis White. The woman's society of Christian service provided the banquet.

Dr. H. I. Robinson, pastor of the First Methodist Church, delivered an interesting address on "When the Choir Died," using the text Ecclesiastes I: 12-13; II: 3-10. He said that it is as impossible to separate the value of the choir and the preacher as it is to separate the use of salt and sugar in the top, well-balanced meal. "Three things a good choir does more than the average one of us realizes," said the speaker, "are: It leads the hymns, it directs attention to the speaker, it creates the right religious atmosphere in the sanctuary." Drawing on his imagination, Dr. Robinson said that the writer of Ecclesiastes or the preacher must have lost his choir, by death or otherwise, or he would not have cried out "All is vanity and vexation of spirit."

Miss Margaret Huff, who started playing the piano at the First Presbyterian Church in 1912 and served as organist there after the organ was installed until the last few years, said that she found out in her half-century of playing that the organist is the backlog of the choir. No one thinks much about who is playing the organ or how it is being done until something goes wrong; then the organist gets the blame. As with the good

fireplace, everything goes nicely as long as the backlog keeps in place, but when the backlog falls, see what happens to the fire.

The following musical program was presented in the church sanctuary: Organ, "Poeme," Boellmann (Anna V. Moren); Prelude in Olden Style, Greenfield, and "Hornpipe," from "Water Music Suite," Handel (Mrs. Ernest Wilpitz); Chorale, Bach (Imogene Webster); besides vocal numbers by Rosalind Lawrence, accompanied by Iris Ferren; Mrs. Stuart Shafter, accompanied by Mrs. Robert Law, and Elton Plowman, accompanied by Miss Lawrence.

ROBERT E. SCOGGIN, Chapter Reporter.

Guild Service in Fort Worth.

The Fort Worth, Tex., Chapter held its annual Guild service Nov. 14 at St. Andrew's Episcopal Church under the sponsorship of the Rev. Louis F. Martin, rector. The Rev. Hunter M. Lewis, assistant rector, was in charge and delivered the sermon on "The Ministry of Praise through Music." Scripture selections were read by the Rev. Robert Boshen of the Hemphill Street Presbyterian Church, chaplain of the Guild, and the Rev. Karl Bracker of the Lutheran Church of Our Saviour.

Philip LaRowe, organist of the church, played "A Mighty Fortress Is Our God," Hanft; "Saviour of My Heart," Brahms; "Deck Thyself, My Soul," Karg-Elert, and Chorale, Variation and Toccata, Gordon Young. As the postlude Mrs. Edward C. House, assistant organist, played Bach's Fugue in E minor. The choir, directed by Mr. LaRowe, sang "In the Name of Our God," Willan, and "St. Andrew's Day Carol," Gaul.

Preceding the service a dinner meeting was held, with pastors and their wives as guests. Three new colleagues were admitted to the chapter. A clever skit on "How Not to Sell Tickets" was given by Mrs. Gordon Young, assisted by E. Clyde Whitlock. W. Glenn Darst made a short address on "Good Taste in Anthems." Certificates were presented to Mrs. F. T. Massingham, mother of Robert Massingham in absentia, and to Mrs. House, who won certificates last June.

ELIZABETH HOUSE, Secretary.

Texarkana Chapter.

The Texarkana, Tex., Chapter met at St. James' Episcopal Church Oct. 23. Mrs. Louise Holman, organist and choir director, directed an interesting program. The Rev. Thomas Carson, the chaplain, spoke on the music of the church for the Christian year, emphasizing the music of All Saints' Day and Advent. An informative talk on the code of ethics of the American Guild of Organists was given by Mrs. Ellen Rhodes. Charles Temple, assistant organist of St. James' Episcopal Church, reviewed an article written by Dr. Alexander McCurdy, describing the organ in the Mormon Temple at Salt Lake City. He also played a chorale prelude on the hymn-tune "Liebster Jesu" by the young American organist and composer, Richard Purvis. The program was concluded with Mrs. Holman's playing "In Summer," by Stebbins. DOROTHY ELDER, Registrar.

North Texas Chapter.

The North Texas Chapter met Saturday night, Nov. 12, at the First Christian Church, Wichita Falls, for the second session this fall. Two local organists presented the program, Mrs. Gerald E. Deatherage of the Floral Heights Methodist Church played two Bach chorales for Advent—"O Thou of God the Father" and "Lord Jesus Christ, Be Present Now." Mrs. O. C. Harper of the host church played two Bach chorales—"Come, Sweet Death" and "Our Father, Who Art in Heaven"—closing her group with the Prelude to "Tristan and Isolde," Wagner. The Rev. George R. Davis, pastor of the host church, gave a talk on "The Ideal Cooperation of Pastor, Organist and Choir Director in Building a Successful Worship Service."

The meeting was brought to a close with a short business session, after which the group enjoyed a social hour at the Marchman Hotel cafe.

Mrs. A. H. MAHAFFEY, Sub-dean.

Winter Plans in Galveston.

The Galveston, Tex., Chapter opened its 1949-50 season with a business session at the home of Mrs. Wesley Merritt, the dean, on Nov. 14. Plans for the winter were the leading topic of discussion, with emphasis on the Christmas program of organ and choir music at Sacred Heart Cathedral Dec. 6.

A recent outstanding event in Galveston was the dedication recital on the organ installed at the First Methodist Church. William C. Teague played and included on his program: Rigaudon, Campra; "My Heart Is Filled with Longing," Bach; "Fugue a la Gigue," Bach; Solo for Flute, Arne; Chorale in A minor, Franck; "Variations de Concert," Bonnet; Adagio Molto Espresso e Cantabile, Nanney; "Chollas Dance for You," Leach; "Green-sleeves," Purvis; Prelude and Fugue in G minor, Dupré.

ANN LETTERMANN, Registrar.

News of the A.G.O.—Continued

Two Organizations

Join Forces to Present

Fine Program in Chicago

The Illinois Chapter, A.G.O., and the Chicago Club of Women Organists united forces in a recital of high quality at Salem Lutheran Church, Chicago, Nov. 21. The occasion gave the opportunity to hear and examine the new three-manual Kilgen organ in this beautiful edifice. The instrument was installed a few months ago. In charge of the evening were the organist of the church, Miss Marion E. Dahlen, who is president of the women's organization, and Dean Rene P. Dosogne of the Illinois Chapter.

The program included a group of numbers by Mrs. Hazel Quinney of the University Church of Disciples, George M. Kreamer of the First Congregational Church of Oak Park, Wesley A. Day of the Church of the Redeemer and Robert Rayfield of St. Paul's Episcopal Church, Chicago. Mrs. Quinney played the following numbers: "O Innocent Lamb of God," Bach; "At the Cradle of Jesus," Bingham; "West Wind," Rowley; Prelude, Fugue and Variation, Franck. Seth Bingham's "At the Cradle of Jesus" was a number of unusual loveliness.

A distinct novelty was a group of piano and organ compositions with Mr. Kreamer at the piano and Mr. Day at the organ. They showed excellent coordination in all their work and decided brilliancy in the Hanson Concerto. Their numbers were: "Sheep May Safely Graze," Bach-Biggs; Allegro Cantabile, Widor, and Concerto for Organ and Piano, Hanson.

Mr. Rayfield gave a performance of virtuoso proportions in these works: "Fugue a La Gigue," Bach; "Jesu, Joy of Man's Desiring," Bach, and Finale in B flat, Franck.

After the program the visiting organists heard the individual voices of the organ and inspected its "innards" and then were served refreshments in the parish-house.

Lecture by Dr. Silby.

In response to requests for Guild evenings devoted to the practical work of the church musician, headquarters presented a lecture Nov. 14 by Dr. Reginald Mills Silby, organist of the Church of St. Ignatius Loyola, on "Choir Training in Polyphony." Dr. Silby used a demonstration choir made up of six men and four boys, all choir members at St. Ignatius, where the lecture was given.

The speaker prefaced his remarks with a consideration of the "Motu Proprio." He stated that the Roman Church considers music primarily as a prayer form—not as a performance medium. Music written in secular forms or having a secular connotation—even the music of Bach—has "a certain mundane quality reminiscent of the concert hall," and thus is not appropriate for use in the church, he asserted. Dr. Silby went on to define acceptable church music as that which is "simple, pure and appropriate." As a prime example of such music he mentioned Gregorian chant.

From this Dr. Silby proceeded to a discussion, with illustrations by his choir, of the interpretation of polyphony. In speaking of important points to be observed he quoted from his published Catholic choirmasters' course in polyphony: "Interpretation must be both intelligent and musical." Amplifying this, he dwelt on certain of the technical problems of choir work in this medium. The choir demonstrated with short works by Nannini, Vittoria and Hassler.

After some remarks on homophonic music and two works in this style Dr. Silby led the choir in two more selections from the polyphonic school—Arkadelt's "Ave Maria" and Palestrina's "O Bone Jesu."

In a short question period Dr. Silby gave an informative account of his training methods as applied to boy choirs and discussed other points, brought up by the audience, which numbered about 100.

CHARLES E. BILLINGS.

Guild Service in Dallas.

The annual Guild service of the Texas Chapter, at Dallas, was held at the Church of the Incarnation Oct. 24. Preceding the service a number of members, patrons and guests were served a fried chicken dinner.

At the business meeting Dr. Fred Gealy, sub-dean, presided in the absence of the dean, Mrs. Fred Buchanan. Reports of standing committees showed that the activities of the season are well in hand. The recital series is the most important undertaking at the present writing. Robert Y. Evans, chairman, announced the four artists who have been engaged. They are David Craighead, Geraint Jones, Catharine Crozier and Virgil Fox.

Russell Bryden, organist and choirmaster, with his choir presented Sowerby's "I Will Lift Up Mine Eyes," Williams' "Fairest Lord Jesus" and James' "I Am the Vine." Mr. Bryden played two chorale preludes by Purvis and the Rigaudon by Campra. The Rev. Gresham Marmion, rector of the Church of the Incarnation, read the service and Dr. Fred D. Gealy made the address.

ALICE KNOX FERGUSON.

Fine Work by Negro Chorus.

An event of great significance was sponsored by the Los Angeles Chapter Nov. 7 at the People's Independent Church of Christ, one of the largest and most important Negro churches in Los Angeles. Before a large audience the sixty-five-voice cathedral choir of the church, under the direction of Albert J. McNeil, minister of music, presented a program of choral music.

Mr. McNeil, who is rapidly gaining a reputation as a young Negro conductor on the west coast, showed mastery of the details of choral technique as he directed his group in works ranging from spirituals to Brahms. His interpretation of the chorus "Here on Earth" from the Brahms "Requiem" was a thrilling performance of this number and evoked a tremendous ovation from the audience.

During the intermission Dr. Clayton D. Russell, pastor of the church, emphasized the significance of this meeting as an example of the way in which music can be a positive force for the breaking down of racial prejudice. Dean Blanchard, responding for the Guild, outlined the work of the organization and said in conclusion: "In meeting with you here tonight we come as fellow members of the Great Church at Large, which, however often it may have humanly failed and fallen short, yet remains the last and best hope of humanity as it points men to the life and the way of Christ."

Mrs. Fannie Benjamin, organist of the church and long a member of the Los Angeles Chapter, was in charge of the dinner served the chapter in the dining-room preceding the program.

WILLIAM G. BLANCHARD.

Canadian Composers' Program.

A very different type of program was enjoyed by the Redwood Empire Chapter at the regular meeting Nov. 1. After an excellent chicken dinner and a business meeting in the parlors of the Methodist Church of Petaluma, Cal., the group adjourned to the auditorium, where the organist of the church, G. Franklin Morris, A.C.C.O., R.M.T., gave a recital of Canadian organ music. Composers whose work appeared on the program included Thomas Crawford, Gerald Bales, Alfred Whitehead, Gordon Langlois, Eugene Hill and Healey Willan. Mr. Morris knew all of these men during his years of service in Toronto and was able to add interesting anecdotes and items of information to his fine performance.

GORDON DIXON.

Tour of Electronic Organs.

Members of the San Joaquin Valley Chapter met Nov. 7 in the dining hall of the Church of the Brethren for a dinner prepared by the women of that church. After a short business meeting we were invited to go into the sanctuary, where we were told we were about to embark on a tour which might well be termed a field day for electronic organs. At this church the organ is an Organon. The church organist, Mrs. Edwards, played the Prelude and Fugue in A minor, Bach, and the Rev. Tryon Richards, sub-dean, explained the instrument. Our next stop was at the new St. Paul's Methodist Church, where Mr. Richards, the organist, played Six Variations by Cabezon and gave an interesting report on the Baldwin. From there we went to the Pacific Bible Institute, where the Consonata is used. Miss Lorraine Bese, one of the students, played the first two numbers from the "Water Music Suite," by Handel, after which Mr. Richards gave an explanatory talk on the Consonata. Our tour ended at Trinity Church of the Nazarene, where we saw three Hammond electronic organs. Here Mrs. Ethel Adam demonstrated the

instrument and Mrs. Jane Keene played the Toccata, by Muffat. Alan Green gave an interesting talk on the Hammond and demonstrated the spinet model. A coffee party closed the evening.

RUTH WAILES, Secretary.

Pasadena and Valley Districts.

The Pasadena and Valley Districts, Cal., Chapter met Nov. 14 at the First Congregational Church, Dean Ralph Travis presiding. After dinner several new members and guests were introduced and future programs in the area were announced. A highly interesting letter was read by our former dean, Dr. Charles E. Anderson, from John Paul Clark, one of our most active members, who is studying this year in France with Marcel Dupré, Mile. Boulanger and others.

After the meeting the following public program was presented in the sanctuary: Organ-piano duo, Handel; Concerto in F major, Franck, and Prelude, Fugue and Variation (played by Kathryn Knapp James, organist, and Lois Enid Will, pianist); organ, "Comes Autumn Time," Sowerby; "Romance sans Paroles," Bonnet, and Allegro from Sixth Symphony, Widor (played by Ruth Page Rockwood); choral numbers, "Brother James' Air"; "Go Not Far from Me, O God," Zingarelli; "Souls of the Righteous," Noble, and "The Heavens Are Telling," Haydn (chancel choir of the host church).

On Oct. 31 the chapter, in joint sponsorship with Occidental College, presented André Marchal in a recital at Thorne Hall. A small but enthusiastic audience heard a brilliant and inspiring performance.

VIOLET C. SEVERY, Librarian.

Program for San Jose Chapter.

The November meeting of the San Jose Chapter was held Sunday afternoon, Nov. 13, at the First Methodist Church of San Jose, Cal. This meeting featured a recital by members of the chapter. The program was as follows: "Lied des Chrysanthemes" and "Romance sans Paroles," Bonnet (Jean Stirling Long); "In a Persian Market," Ketelbey, and "Finlandia," Sibelius (Iru Price); Festival Hymn, Bartlett, and "Jagged Peaks," from "Mountain Sketches," Clokey (Mildred N. Moyer); "Forest Green," "Liebster Jesu" and "Chartres," Purvis, and Antique Suite, Telemann, arranged by Altman (Reginald Greenbrook).

After the program a business meeting was held. Refreshments and a social hour concluded an enjoyable afternoon.

ALICE B. OLTZ, Recorder.

Kern County, California.

The Kern County Chapter, Bakersfield, Cal., held its first meeting of the 1949-50 season Sept. 12 at the Norris Road Church of Christ, with the dean, Mrs. Henry Butcher, presiding. Following a business meeting, our program chairman, Mrs. Vernon Fleming, outlined the program for the year. The chapter decided to continue the monthly vespers services held in the past with several members volunteering their services. The meeting was concluded with a recital by Miss Betty Jo Hendrix.

The October meeting, held at the Daniel Sill residence Oct. 13, was preceded by a breakfast served by Mrs. Sill and her committee. A talk on "Appropriate Wedding and Funeral Music" was made by Mrs. Vernon Fleming, sub-dean, and an approved list of music for these occasions compiled by Mrs. Robert G. Clark was presented. A short recital depicting "Organ Moods" was played by Mrs. Sill on her Hammond organ.

Later the Guild members attended the dedication of the Möller organ at the Kern County High School. David Craighead, organist of the Pasadena Presbyterian Church, rendered a delightful program. It is interesting to note that members of our Guild will provide music on this organ preceding the open forum meetings.

GERTRUDE L. SILL, Registrar.

Recital for Cheyenne Chapter.

At a public meeting Nov. 14 the Cheyenne, Wyo., Chapter presented one of its members, Walter J. Swartz, organist of St. Mark's Episcopal Church, Casper, Wyo., in a recital in the First Methodist Church, Cheyenne. A most appreciative audience enjoyed Mr. Swartz's program, which included: Fantasia in C minor, Bach; Chorale Prelude, "O Lord, Be Merciful to Me," Bach; "Psalm 18," Marcello; Sarabande, Handel; "Menuet Antique," de Severac; Chorale in B minor, Franck; "Ave Maria," Henselt; "A Prayer of St. Chrysostom," Weaver; "Harmonies du Soir," Karg-Elert; Aria, Peeters; "The Primitive Organ," Yon; "Dreams," Stoughton; "The Cathedral at Night," Marriott; Grand Chorus on Credo III, Richard Keys Biggs.

MYLDRD ROYER, Secretary.

Hymn Singing Southern Ohio Topic.

The November meeting of the Southern Ohio Chapter was held at Calvary Episcopal Church, Cincinnati, Nov. 14. An interesting program was arranged by Sub-dean Robert McIntosh, chairman of the program committee. Dean George Higdon introduced John Ulrich, choirmaster of the Price Hill Evangelical and Reformed Church, who led a discussion on topics relating to the use of hymns. The characteristics of good hymns, also the choosing and presentation of new hymns to the choir and congregation, were topics

brought up.

Another feature of the evening was a demonstration by Walter Brunsman of the new Schulerich carillon bells recently installed in the church. Mr. Brunsman is a specialist in this line, having studied bell ringing at the Princeton Graduate School. The bells, produced electronically, are of two types—the English and the Flemish.

For its opening event of the season the Southern Ohio Chapter presented Fernando Germani in a superb recital at the College of Music, Cincinnati, Oct. 27.

HELEN M. SMITH, A.A.G.O., Registrar.

Greet Student Group in Tacoma.

The Tacoma Chapter met with the newly-organized student group at Pacific Lutheran College Nov. 14. Alfred Kluth, president of the student group, welcomed the guests and introduced Dorothy Brann Malmin, organist, and Byard Fritts, pianist, who very ably interpreted Pietro Yon's "Concerto Gregoriano." Mrs. Malmin is instructor in organ at Pacific Lutheran College and organist of Trinity Lutheran Church, Parkland. Mr. Fritts, a new member of the college faculty, is instructor in piano and organist-director at Our Saviour's Lutheran Church, Tacoma.

D. Robert Smith, dean of the Tacoma Chapter, presented the charter for the student group to Mr. Kluth and gave individual membership cards to the nineteen students who are charter members. He then presented Guild certificates to two of our members who were successful candidates in the 1949 examinations. Doris Helen Smith received the associate certificate and Frank Nurdling the choirmaster certificate.

Members of the student group were hosts for the informal tea and social hour at the conclusion of the meeting.

DORIS HELEN SMITH, Secretary.

Hear Herman F. Siewert.

The Central Florida Chapter held its November meeting in Winter Park Nov. 15. A congenial group of members and guests enjoyed a dinner at the Kirby-Smith tea-room. Arrangements for Virgil Fox's recital Feb. 15 at Rollins College, Winter Park, were made. All were urged to increase the membership of the local chapter. The group then adjourned to Knowles Chapel for a masterly recital by Dr. Herman F. Siewert. This meeting was the last one of 1949.

The Central Florida Chapter met Oct. 18. Hostesses were Mrs. R. H. Walthour, Mrs. George Touhy and Mrs. J. L. McEwan. The first activity of the season took place at the First Presbyterian Church in Sanford. A supper was served to fifteen members and guests. Mrs. R. H. Walthour, the new dean, outlined the year's program, the feature being a recital by Virgil Fox Feb. 15, 1950, at the Knowles Memorial Chapel, Rollins College, Winter Park. The Rev. J. E. McKinley of the First Methodist Church of Sanford gave an inspiring talk on "The Three Requisites of a Good Organist" and the Rev. A. G. McInnis of the First Presbyterian Church was equally impressive with his presentation of the subject of "The Proper Use of the Organ in the Church Service as an Aid to Worship." Mrs. Paul Penrod of Orlando played two organ numbers: Four movements of Wolstenholme's Sonata in the Style of Handel and the Bach Fugue in G major.

MRS. J. L. MCEWAN, Secretary.

FRANK J. DANIEL, F.A.G.O., OF SCRANTON, PA., IS DEAD

Frank J. Daniel, F.A.G.O., organist and choir director of St. Peter's Cathedral in Scranton, Pa., for the last forty-three years, died Oct. 25. His age was 76. Mr. Daniel, a native of Carlisle, England, was prominent in northeastern Pennsylvania music circles. He began his musical career as a choir boy in Argyle-shire, Scotland. Before going to Scranton he was organist of the Fourth Presbyterian Church, Syracuse, N. Y.

Surviving are Mr. Daniel's widow, the former Charlotte Mitchell; three sons, Cuthbert F. of New York, William of Chapel Hill, N. C., and Gabriel of Toms River, N. J.; a daughter, Mrs. John Corser of Chappaqua, N. Y., and a sister.

GEORGE GANSZ
A.A.G.O.

Zion Lutheran Church
of Olney
Philadelphia, Pa.

ROGER A. HAUENSTEIN
M.A.

First Congregational Church
Port Huron, Michigan



Christmas Greetings from Wurlitzer

As Christmas draws near and Christmas music fills the air, our thoughts turn to the professional organist and the many contributions he has made to the improvement of our product through the years.

For past advice and suggestions that have proved so helpful to our progress, Wurlitzer is grateful to AGO members everywhere.

MERRY CHRISTMAS

AND HAPPY NEW YEAR

TO YOU ALL

THE RUDOLPH WURLITZER COMPANY

Organ Division, North Tonawanda, New York

THE DIAPASON

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CHICAGO, DECEMBER 1, 1949

How long have you been a reader of THE DIAPASON? If you became a subscriber in 1909 or in the years from 1910 to 1912 you will be doing us a favor by communicating that fact to this office. Many of our charter subscribers are still on the mailing list and we are eager to compile a list of these. Your co-operation will be appreciated.

Looking Back on Forty Years

The current issue marks the beginning of the forty-first year for THE DIAPASON. If life begins at 40 we hope that the start is auspicious. We cannot see into the future, but we can be grateful—and should be—for the privileges bestowed on us in the past, and especially are we thankful for the loyal support of a constantly growing family of readers and advertisers who have made a difficult task easy and satisfying and have made it possible to serve them through the years.

Forty years is a long time. It must have seemed so to Moses when he was in the wilderness that many years. But he learned much in those years that prepared him for leadership of his people. At any rate, it gave him better judgment and made him less impulsive, so that he did not kill any more Egyptians when his anger was aroused.

It has been the aim of THE DIAPASON to serve as a mirror that reflected the activities in the organ world, the changes, the progress. We have adhered to the conviction that to be respected a publication must be impartial and impersonal. As we have stated in the past, we have had no friends who demanded rewards and no enemies we wished to punish. At the same time when what seemed evil tendencies have appeared THE DIAPASON has fought them, while it has endeavored to encourage and promote every movement for the improvement of the organ and its music and for the benefit of those who make organs and organ music. To paraphrase a statement made on the occasion of our thirtieth anniversary, it has been a joy to THE DIAPASON to be an interested bystander that could witness from month to month the work of our fraternity. We have striven to be unbiased in recording the news and independent in our expressions of opinion, with proper regard for the opinions of others. It has been a source of satisfaction that the paper has been able to continue from its inception without change of editorial management.

Forty years have seen great changes

in organ design, in church music and in organ programs. We have seen the tracker and tubular action and the water motor go and the electro-pneumatic action and the fan blower come; we have seen the theater organ come and go. We have lived through two wars and a great depression and have seen all manner of vicissitudes as well as encouragements come upon the church musician and the organ builder. But we can truthfully say that we "have not seen the righteous man forsaken nor his seed begging bread."

As for the days to come we can reiterate what was written on our twenty-fifth anniversary, in 1934, when we declared that THE DIAPASON exists to serve, not to dictate or preach, and when we promised to keep our readers posted on all that develops in our field, to help them keep up to date, to provide a forum for the discussion of problems that affect our welfare and progress, but to emphasize the informative and avoid the needlessly controversial. One thing we shall always try to remember is that an editor's post is one of responsibility. Candidness and tact can go together if one does not forget that criticism can be constructive and helpful, and that it is not necessarily honesty, but perhaps cowardice, to use a medium that might be compared to a powerful car in order to ride roughshod over those whose opinions do not coincide with one's own.

"We know not what the future hath of marvel or surprise," but we view it with the spirit of hope undimmed and with the faith that another forty years will find the organ profession exalted beyond our fondest imaginings.

Statement of The Diapason

Statement of the ownership, management and circulation required by the act of Congress of Aug. 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1946 (Title 39, United States Code, Section 233), of THE DIAPASON, published monthly at Chicago, Ill., for Oct. 1, 1949:

1. The names and addresses of the publisher, editor, managing editor and business managers are:

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2. The owner is (if owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given):

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3. The known bondholders, mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities are (if there are none, so state):

None.

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S. E. GRUENSTEIN, Owner.

Sworn to and subscribed before me this 27th day of September, 1949.

[SEAL] JANET PEARSON.
[My commission expires Nov. 13, 1949.]

"MOMENTS MOUSICAL" is the title of a whimsical but beautifully printed volume of which Deems Taylor, radio commentator and musical critic, is the author. The book should make an interesting Christmas gift. It is from the press of the Ziff-Davis Publishing Company in New York. The art work, by Walter Kummé, is delightful to anyone who does not have an aversion to mice even in their most artistic presentation. The play on the names of "Mozart," "Moussorgsky," "Mouszkowski" and others is a sample of the author's originality.

Franco-American

Concert Is Praised
by the Paris Critics

The famous Lamoureux Orchestra of Paris, under the direction of Edmund Pendleton, with Hugh Giles, organist, as soloist, gave a Franco-American concert in the Salle Pleyel Oct. 21. Because of its novelty and quality the performance was commented upon at length in the French press.

The program, including three first performances and one world premiere, opened with the charming Fifth Symphony by William Boyce (eighteenth century English composer who counted among his pupils J. Stafford Smith, composer of "The Star-Spangled Banner") and continued with Walter Piston's Prelude and Allegro for organ and strings; Florent Schmitt's "Janiana" Symphony for string orchestra; Edmund Pendleton's Prelude, Fanfare and Fugue for brass, strings and timpani; Jean Rivier's Symphony No. 3; Francis Poulenc's "Litanies à la Vierge Noire" for chorus, string orchestra and timpani, and Seth Bingham's Concerto for organ and orchestra. The compositions by Boyce, Piston and Bingham were heard in Paris for the first time, and Mr. Pendleton's work was composed specially for this concert. The chorus for Poulenc's "Litanies" was formed of Mrs. Pendleton's children's choir, "Les Chanterelles," and the feminine contingent of the Paris Philharmonic Chorus.

Marcel Landowski, Paris composer and critic, reviewed the concert for both the European edition of the *New York Herald Tribune* and the weekly *Opera*. He wrote:

Mr. Pendleton, whose keen musicality and great talent as a composer have already won him the applause of the Paris musical world, has revealed himself to be a conductor of the first order. His Prelude, Fanfare and Fugue denotes verve and skill in writing which do the composer the greatest credit. It is a complete success. I should like also to underline the success carried off by the Third Symphony of Jean Rivier. Hugh Giles brilliantly mastered the technical difficulties contained in the Piston and Bingham compositions.

Prominent critics, such as Messrs. Clarendon (*Figaro*), Maurice Imbert (*Cette Semaine*), Gabriel Bender (*Guide du Concert*) and Christina Thoresby (*Daily Mail*) were unanimous in praising Mr. Giles' playing and Mr. Pendleton's composition and conducting. His Prelude, Fanfare and Fugue is described as "fresh and vivacious, American in inspiration, French in its clear orchestration and well-balanced fugue, while the Fanfare is original and stimulating." Mr. Piston's work was appreciated for its classical construction and vigor, while Mr. Bingham's was noted for its folklore atmosphere.

Leading the Lamoureux Orchestra, a week later in the Salle Gaveau, Mr. Pendleton interpreted the Brahms "Requiem" with the full Philharmonic chorus.

LOUISE TITCOMB HEARD ON
NEW ORGAN IN ATHENS, PA.

Miss Louise Titcomb, F.A.G.O., gave the dedicatory recital on a two-manual organ of eleven ranks in the First Presbyterian Church of Athens, Pa., Nov. 6. The instrument was built by the Ross Organ Company of Elmira, N. Y. Miss Titcomb, minister of music of the First Presbyterian Church of Auburn, N. Y., demonstrated the resources of the organ with the following program: "Psalm 19," Marcello; Largo, Handel; Fugue in C, Buxtehude; Toccata and Fugue in D minor, Bach; "Ave Maria," Schubert; "Cibavit Eos," Everett Titcomb; Three Mountain Sketches, Clokey; Gavotte from "Mignon," Thomas; Andante Cantabile from Fourth Symphony, Widor; "Now Thank We All Our God," Karg-Elert.

At the morning dedication service the former organist of the church, Miss Elsie Jordan, was honored with the presentation of gifts for her service to that church for forty-six years.

MISS JULIA E. BROUGHTON has been appointed organist of First Church of Christ, Scientist, in St. Louis, Mo., after serving several years in New York City and Montclair, N. J., churches. She was a faculty member of the 1948 and 1949 summer sessions at the St. Louis Institute of Music and has been engaged to teach piano at the Lutheran High School.

Looking Back into the Past

Thirty-five years ago the following news was recorded in the issue of Dec. 1, 1914—

Springfield, Mass., awarded to the J. W. Steere & Son Organ Company of that city the contract for a large municipal organ and the specification was published.

Dr. H. J. Stewart was appointed organist of the Panama-California Exposition at San Diego, Cal., to preside over the large Austin organ, the gift of John D. Spreckels.

THE DIAPASON announced the completion of five years of its existence.

The American Guild of Organists announced that it would hold its first general convention at Columbia University, New York, Dec. 29 and 30.

Twenty-five years ago the following news was recorded in the issue of Dec. 1, 1924—

M. P. Möller was awarded the contract to build a four-manual organ of ninety-five ranks for the new Washington Auditorium at the national capital. The specification was drawn up by Archer Gibson. The instrument was to be completed in the golden jubilee year of Mr. Möller as an independent organ builder.

The council of the American Guild of Organists gave a dinner in New York Nov. 5 in honor of Henry Willis, the English organ builder, who was visiting the United States.

Ten years ago the following news was recorded in the issue of Dec. 1, 1939—

In commemoration of the completion of his twenty-fifth year as organist of Temple Emanu-El in New York, Gottfried Federlein had written a complete morning service in conformity with the Reformed synagogue ritual, which was sung on Saturday morning, Dec. 16.

Twenty-eight years of service as organist of the First Methodist Church of Kewanee, Ill., were recognized Sunday afternoon, Nov. 5, at a service in the church honoring Hugh C. Price. Letters and telegrams were read from all the former ministers of the church paying tribute to Mr. Price for his long service. A bronze plate was placed on the organ in honor of Mr. Price. A reception was held afterward at which a check for \$200 was given to the organist besides twenty-eight silver dollars, each representing one year of service.

Germani Plays in Chicago

Fernando Germani brought his prodigious technique and radiant personality to America on his latest transcontinental recital tour and when he appeared in recital at Thorne Hall, Northwestern University, on the university's Chicago campus, the afternoon of Oct. 30 with items soon impressed themselves on a large audience which came out to hear him under the auspices of the Northwestern University School of Music and the Illinois Chapter, A.G.O. Little changed since his American tours before the second world war, except for a greater maturity, Mr. Germani gave his hearers more than just so many correct notes and made his performance impressive as a magnetic interpretation of the music.

First on the program came a restrained and clean-cut performance of the Bach Passacaglia, followed by d'Aquin's delightful "Noel" No. 3. Then Mr. Germani played Mozart's Fantasia in F minor, marked by tasteful registration—a performance which made one wish that Mozart had written more for the organ and that more concert artists placed it on their programs as an antidote to much that is less palatable.

The Variations on an Original Theme by Max Reger, which required half an hour to play and which few if any present ever had heard, presents a colossal test for the technique and memory of even the giants among organists. Mr. Germani was introduced to it in England on one of his tours and promptly assumed the task of memorizing this work of immense difficulty. The performance could not but arouse the admiration of every organist at the recital.

Though no doubt weary after an hour and a half at the console, Mr. Germani was gracious enough to play three encore numbers. The first was the Concert Study of Manari, a pedal stunt piece of great proportions. The second was a Gigue by Bossi and the third the Mulet "Thou Art the Rock."

CORINNE LAWSON THEIS



DURING THE NINETY-ONE years since its organization in 1858 St. Luke's Lutheran Church, Marietta, Ohio, has been served regularly by only three organists. On the first Sunday in October Miss Corinne Lawson Theis completed thirty-five years of devoted service as organist of this church.

Miss Theis studied organ and piano with Mrs. Bertha Dickinson Metcalf and was graduated in piano from Marietta College. She attended Skidmore College, Saratoga Springs, N. Y., studying piano with Austin Conradi and organ with Alfred Platt.

Miss Theis played her first service at St. Luke's Church on the first Sunday in October, 1914. She has taught both piano and organ and is still teaching organ.

EDWIN ARTHUR KRAFT PLAYS
VAN HULSE'S TRIBUTE TO HIM

Edwin Arthur Kraft, F.A.G.O., whose fortieth anniversary as organist and choirmaster of Trinity Cathedral in Cleveland was noted in the January issue of THE DIAPASON, opened his new season of Sunday afternoon recitals at the cathedral Oct. 30, with the following program: Allegro, Sixth Symphony, Widor; Communion, Purvis; "In Memoriam," Beryl Rubinstein; Prelude and Fugue in G major, Bach; "Evening Song," Bairstow; Jubilee Suite, Op. 65, Camil Van Hulse.

The score of the Van Hulse work in four movements is inscribed by the composer "to the man, the musician, the artist and to forty years of labor in the service of lofty ideals."

Another feature of this recital was the musical tribute to the memory of Carlton K. Matson, written by Beryl Rubinstein.

ROBERT C. SPROUL has been appointed organist and choirmaster of St. Francis' Episcopal Church in San Francisco and will take up his new work Dec. 1. George H. Fairclough, F.A.G.O., has been substituting at this church since June 1.

A. PERRY MARTIN, OFFICER
OF AEOLIAN-SKINNER, DEAD

A Perry Martin, 72 years old, retired assistant vice-president of the Aeolian-Skinner Organ Company of Boston, died Nov. 12 at Katonah, N. Y. Funeral services were held in St. Luke's Church, Katonah.

A native of Albany, Vt., Mr. Martin attended Kimball-Union Academy in New Hampshire and studied architecture in Boston. He began his career in the organ world with the Hutchings Company of Boston. In 1914 he went to the Skinner Organ Company, remaining until his retirement in September, 1948. Throughout his career with the Skinner Company and the Aeolian-Skinner Organ Company he held the important position of chief draftsman and engineer.

Mr. Martin had a vast knowledge of organ construction, with a gift for attention to detail. His gracious manner endeared him not only to all his associates, but to all people he met on the outside.

Mr. Martin leaves his widow, Mrs. Bessie Berry Martin; two daughters, Miss Jennette Martin of Cambridge and Mrs. Eleanor M. Harrington of Katonah, N. Y., and a sister, Mrs. Oliver S. Spoon of Raymondville, Tex.

HAROLD F. MANGLER, RHODE
ISLAND ORGAN BUILDER, DIES

Harold F. Mangler, son of Frederick J. and the late Eva M. Mangler, died Nov. 11 at his home in Cranston, R. I., after a long illness. He was born in Brooklyn, N. Y., and had been associated with his father and brother in the Wilson-Bolan Organ Company for the last twenty-five years. He was well known as an organ builder and shared his knowledge of the king of instruments when he served on the faculty of the Guild school at St. Stephen's, conducting courses in organ construction.

Mr. Mangler, one of the first members of the Rhode Island A.G.O. Chapter, had always been prominent in the chapter's activities. His widow, Ruth Sloan Mangler, is also a member.

Burial was in Westerly, R. I.

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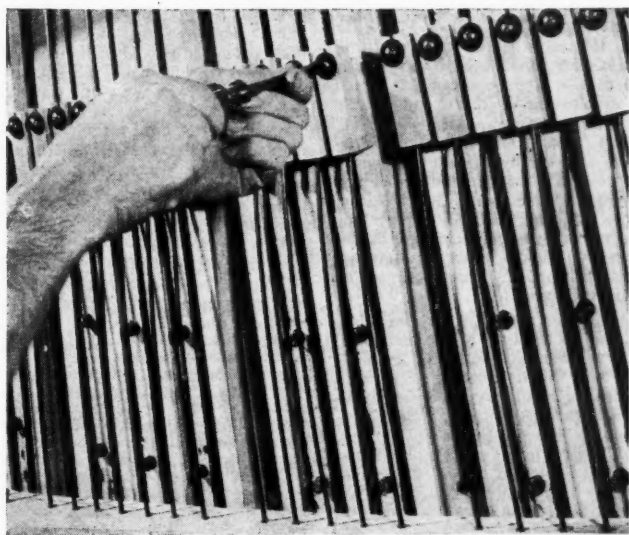
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GREAT CONGREGATION HEARS ST. LOUIS CATHEDRAL ORGAN

Dr. Mario Salvador played the dedicatory recital on the new organ, built by the Kilgen Organ Company of St. Louis, in the St. Louis Cathedral on the evening of Sunday, Oct. 30. The dedicatory service opened with a procession, followed by solemn blessing of the organ by the Most Rev. Joseph E. Ritter, S.T.D., Archbishop of St. Louis. Archbishop Ritter was assisted by the Rev. Clarence A. Corcoran, C.M., professor of church music at Kenrick Seminary, and the Rev. Francis A. Brunner, C.S.S.R., professor of music at St. Joseph's College, Kirkwood, who served as honorary deacons. The Rev. Edward O'Meara served as master of ceremonies.

The recital was played by Dr. Salvador, organist and choirmaster at the cathedral. His program was as follows: Festival Postlude on "Veni Creator Spiritus," Van Hulse; Prelude and Fugue in D major, Bach; "Ave Maria," Schubert-Salvador; Prelude and Fugue in G minor, Dupré; Third Movement, Eighth Symphony, Widor; Toccata, Wood; "Legend" (from Suite in B minor), Douglas; "Tu Es Petrus," Mulet.

After the recital a solemn benediction took place, with Monsignor Nicholas Brinkman, rector of the cathedral, as celebrant, assisted by the Rev. Joseph H.

Anler and the Rev. Thomas F. Durkin, assistants at the cathedral.

The large cathedral was crowded for the occasion, all pews being filled and a large number standing at the rear of the church and in the balconies.

Dr. Salvador played brilliantly and, the Byzantine console having been moved to the sanctuary, he was in view of the large audience.

The organ, in four specially built chambers at the rear of the sanctuary, behind the high altar, and a processional division in a chamber over the narthex, at the other end of the cathedral, has been fully described in the October issue of THE DIAPASON.

THE CHOIR AND REED JEROME, organist and choirmaster of Trinity Church, Buffalo, presented a musical program of special interest on Sunday evening, Oct. 30. The choir opened the program with the "Thanksgiving for All Created Things" by Porter Heaps. The other numbers by the choir were the Rhapsody for alto and male voices, by Brahms, and "How Lovely Is Thy Dwelling-Place," from the German Requiem, by the same composer. The alto solo in the Rhapsody was sung by Jean Gaupel Taylor. Mr. Jerome played "Cortege et Litanie," by Dupré, an Offertory on the Mass "Stelliferi Conditor Orbis" by Langlais and the Pastorale and Toccata in F major by Bach.

ROBERT NOEHREN IS HEARD IN FOUR U. OF M. RECITALS

Robert Noehren, recently appointed head of the organ department at the University of Michigan, gave his first series of recitals there in November, with a program every Wednesday afternoon in Hill Auditorium. His offerings included the following:

Nov. 9—Toccata, Adagio and Fugue in C major, Bach; Chorale in E major, Franck; "Stele pour un Enfant Defunt," Vierne; Sonata, "The Ninety-fourth Psalm," Reubke.

Nov. 16—Chorale in B minor, Franck; Chorale Preludes, "My Heart Is Filled with Longing," "O God, Thou Faithful God" and "Blessed Are Ye, Faithful Souls," Brahms; Prelude and Fugue on "B-A-C-H," Liszt; Sonata, Sowerby; "La Nativité" and "Les Rameaux," Langlais.

Nov. 23—Variations on "Under the Linden Green," Sweelinck; Fantasia and Fugue in C minor, Op. 29, Reger; Prelude, Fugue and Variation, Franck; Sonata 1, Hindemith; "Chorale Dorian," Alain; Symphonic Meditation for Ascension, Messiaen.

Nov. 30—Chaconne in G minor, Couperin; Chorale Prelude, "Christ Lay in Bonds of Death," Bach; Prelude and Fugue in D major, Bach; Chorale in A minor, Franck; Scherzetto, Vierne; "The Tumult in the Praetorium," de Maleingreau; Fugue in C sharp minor, Honegger; Toccata on "Lord Jesus Christ, unto Us Turn," Karg-Elert.

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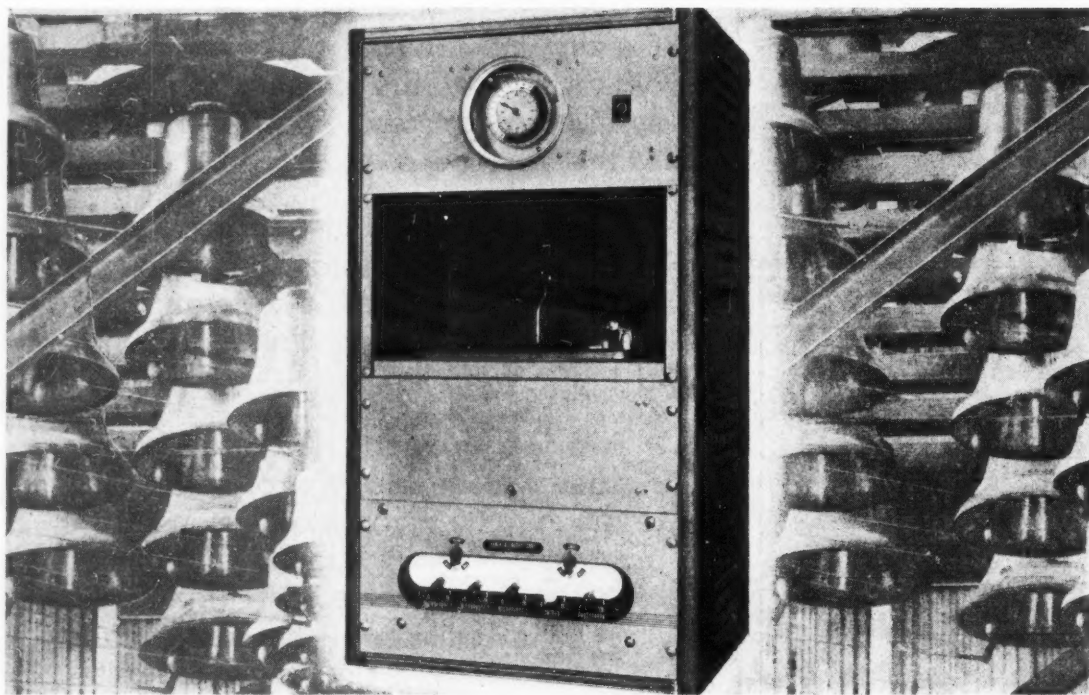
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EARL ROLAND LARSON



EARL ROLAND LARSON, who has been organist and director of music at the First Methodist Church of Duluth, Minn., for the last twenty-seven years, is achieving increasing recognition as a composer. His anthem "Great God of Nations" was used by the Salt Lake City Tabernacle choir on the CBS network broadcast Sunday, Oct. 16. He is the composer of seventy published works for chorus, organ and piano and they have been issued by several of the prominent publishers. His collections of practical organ music have just been issued by Belwin, Inc.

A number of his songs are widely used. A recent one entitled "Hurdy Gurdy" was chosen as a national contest number for 1949 and 1950 by the Music Educators' National Conference.

At his church Mr. Larson has a senior choir of fifty voices and a youth choir of seventy-five, with four paid soloists. He presides over a four-manual Austin organ installed in 1932.

Mr. Larson has been teacher of organ at the College of St. Scholastica, Duluth, for ten years. He is also director of the Aad Temple Shrine Chanters' Chorus.

THOMAS MOSS HONORED ON TWENTY-FIFTH ANNIVERSARY

Thomas Moss' twenty-fifth anniversary as organist of Calvary Baptist Church in Washington, D. C., was the occasion for a celebration by the church. A musical program was presented Nov. 9, followed by a reception for Mr. and Mrs. Moss. The entire program in the church auditorium was recorded. The Rev. Clarence W. Cranford, the pastor, delivered a welcoming address and Dr. W. S. Abernethy, minister emeritus, reviewed the years of Mr. Moss' service. The Rev. Carl H. Kopf of the First Congregational Church also spoke. Everett W. Leonard was at the organ for the musical program, as was Temple Dunn, and there were soprano and piano solos and a presentation of a gift to Mr. Moss.

Mr. Moss was graduated from the New England Conservatory of Music and studied organ with Henry M. Dunham and Wallace Goodrich. Before going to Calvary Baptist Church he held positions in Grace Church, Lawrence, Mass.; the Mount Vernon Place Methodist Church in Baltimore; the First Presbyterian Church of Spokane, Wash., and Christ Church, St. Paul, Minn. He has been director of music at the Tome School, Port Deposit, Md., and at Whitworth College in Spokane, and at present is chairman of music in the Southern High School of Baltimore.

DR. HENRI K. JORDAN, NOTED CANADIAN, TAKEN BY DEATH

Major Henri Kew Jordan, M.C., V.D., Mus.D., died Oct. 27 after a brief illness in Brantford, Ont. Dr. Jordan was one of the leading choral conductors in Canada, having founded the Schubert Choir in Brantford in 1906 and conducted it continuously for thirty-five years. Under his direction the choir achieved an international reputation, especially in its *cappella* programs. In 1929 the Schubert Choir won the principal choral event at the American National Eisteddfod in Scranton, Pa. The choir represented Canada at the New York world's fair in 1939, on the invitation of Olin Downes, chairman of the music committee. It gave two concerts in New York—the first in St. Thomas' Church and the other in the music hall at the exposition. Of these concerts the musical critic of the *New York Sun* wrote: "This is the most impressive musical group to come out of the Dominion in many years, and one of the most satisfying choruses the reviewer has been privileged to hear, irrespective of place of origin."

Dr. Jordan began his life-time of service as an organist and choirmaster at the age of 9 years. He went to Brantford in 1902 as organist of the Brant Avenue Methodist Church (now United) and continued in this capacity for forty years, with the exception of four years spent in the Canadian Expeditionary Forces in the first world war. He attained the rank of major and was decorated by King George V with the military cross for gallantry in action. The University of Toronto conferred the honorary degree of doctor of music on him in 1938 in recognition of his work as a choral conductor.

Dr. Jordan is survived by his widow, Florence Roberts Jordan, and two daughters—Marjorie Jordan and Mrs. G. G. Caudwell.

DEATH OF V. GRAY FARROW OCCURS AFTER LONG ILLNESS

V. Gray Farrow, A.A.G.O., prominent organist and choirmaster of the Pasadena area for more than two decades, died of a brain tumor at his home in Sierra Madre, Cal., Oct. 22 after an illness of three months.

Mr. Farrow, one of the founders of the Pasadena and Valley Districts Chapter, A.G.O., served for two years as dean, during which time the national convention was held in Pasadena. In 1927 he was appointed organist and choirmaster of St. Mark's Episcopal Church, holding that position for sixteen years. At the time of his death he was music director of the Mount Olive Lutheran Church.

Mr. Farrow, born at Sale, Cheshire, England, came from a long line of church musicians. He joined the St. Paul choir at 6, entering the Manchester Cathedral choir at 13. He began study of the organ at 14 with his father, Walter Farrow, a fellow of the Royal College of Organists, and with Dr. Kendrick Pyne, organist of the Manchester Cathedral. At the age of 18 he became organist and choirmaster of St. Philip's, Halmes. After three years' service in the British army with the Middlesex Regiment in France he came to the United States in 1923, becoming an American citizen in 1931.

Mr. Farrow was a member of the American Order of Sons of St. George and the Civitan Club. He held a degree in mechanical engineering and for over seven years was on the staff of one of Caltech's important projects. He is survived by his widow, Elizabeth, organist-choirmaster of the Church of the Ascension in Sierra Madre; two daughters, Margaret and Louise, and a sister, Mrs. Doris Unsworth of England.

THE HAMMOND ORGAN VIBRATO

The Story of a Significant Advance in the Art of Beautiful Organ Tone Production

The Basic Problem—In listening to organists discuss various aspects of their art, one is impressed by the extremely controversial character of the subject relating to tremolos. To quote from Wedgewood's "Dictionary of Organ Stops," many organists "find themselves unable to tolerate the mock-pathos of the Tremulant." Despite this strong criticism, organs are almost invariably equipped with tremolos. In the days of the theater organ, the entertainer soon discovered that his public was best served by using the tremolo most of the time, and he did so to the extreme disgust of the sensitive musician who could not avoid hearing the "throb" and "shake" of the tremolo apart from the rest of the tonalities of the organ. Apparently, the tremolo was something which at least should be available in various degrees. Consequently, tens of thousands of Hammond Organs were built with variable intensity tremolos. While organists did appreciate this variable feature to some extent, the heavy tremolo still proved unsatisfactory to many ears. The Hammond Instrument Company realized that there was something unknown about the basic concept of the organ tremolo, and its Research Laboratory was assigned the project of thoroughly investigating the matter.

Results of the Investigation—It shortly became evident that the vocalist is faced with exactly the same problem. He devotes years of practice in order to sing with a perfect *vibrato* (a waver in pitch) instead of an amateurish *tremolo* (a waver in loudness). Here was the crux of the whole matter. The "mock-pathos" occurs when a tremulous volume "shake" is used instead of an unobtrusive, pitch vibrato. Experiments performed before organists as well as laymen soon proved conclusively that the most pleasing effect was a pure vibrato completely devoid of tremolo. The tremendous superiority of the vibrato over the tremolo was established beyond the slightest doubt. Here, then, was one reason why the violin enjoys such an enviable reputation—its unfretted board allows the player to execute a perfect vibrato without the slightest tremolo.

The Practical Problem—The method of incorporating vibrato in the Hammond Organ was not immediately obvious because the tones of the organ were, of practical necessity, generated in a perfectly steady manner in order to produce steady tones of the diapason type. The problem resolved itself into a question of whether or not it would be possible to vary the pitch of the tones after they were generated.

The Solution—The next time you hear a locomotive whistle, listen to it carefully. You will observe that its pitch goes sharp as the train approaches you, and then goes flat after it has passed. This variation in pitch can be explained by a law of physics called the Doppler Principle. It states that the pitch of a sound heard differs from the pitch of the source of sound whenever there is relative motion between the listener and the source of sound. This same variation in pitch would also occur if you were in a moving car and an organist were playing a Hammond Organ on the sidewalk. You would hear all the tones of the organ go sharp and then flat as you drove past his instrument. In other words, the pitch heard depends not only upon the pitch of the source but also upon the amount of relative motion between the source and the listener.

From the above, we can stretch our imagination and see that the driver of the car would actually hear a vibrato in the organ music if he could turn his car around fast enough so that it could speed back and forth past the organ several times a second.

In the newer Hammond Organs, the above principles are employed using electricity as a working medium rather than sound. First of all, the organ music in electrical form is applied to a "transmission line." Small stationary metal plates are connected at various points along this "line." A similar movable plate (corresponding to the listener's ear) is connected to an amplifier and speaker. In moving past the various stationary plates, it "samples" the organ music at various points along the "line." Thus, as this moving plate continuously sweeps back and forth along the stations, it imparts a true vibrato to all of the tones of the organ. If the stationary plates are distributed along the full length of the "line," the vibrato is wide (similar to that of a violin). If they are connected to a small portion of the "line," the vibrato is small (similar to the woodwinds of an orchestra).

What Happened? The reaction of the organist and public to the Hammond vibrato has exceeded the organ builder's fondest dreams. The beauty of the vibrato effect when used in the organ cannot be adequately described—it must be heard to be appreciated.

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Test Pieces, June, 1950, Examinations. FELLOWSHIP (F.C.C.O.).

One piece to be chosen from each group (A, B and C).

A.
 Bach—Prelude and Fugue in B minor (Novello Book 7, page 52); "An Wasserflüssen Babylon" (Novello Book 18, page 13); "Allein Gott in der Höh' sei Ehr" (Novello Book 16, page 40).
 Reger—Introduction and Passacaglia in D minor.

B.
 Handel—Allegro (Concerto No. 1) (Paxton).
 Franck—Pastorale in E major.
 Mozart—Fantasia No. 2, in F minor (Bornemann).
 Jackson, Francis—Impromptu (Oxford).

C.
 Vienne—Scherzo (Symphony 2).
 James, Philip—"Meditation a Ste. Clotilde" (Ditson).
 Hindemith—Sonata No. 2 (Schott).
 Balrston—Toccata on "Pangue Lingua" (Augener).

ASSOCIATESHIP (A.C.C.O.).

One piece to be chosen from each group (A and B).
 A.
 Bach—"Nun komm, der Heiden Heiland" (Novello Book 17, page 46); Adagio (from Toccata, Adagio and Fugue in C); Trio in F (Aria) (Novello Book 12, page 112); "Ein feste Burg ist unser Gott" (Novello Book 18, page 30).

B.
 Darke, Harold—Meditation on Brother James' Air (Oxford).
 Karam, Frederick—"The Modal Trumpet" (B.M.I.).
 Rheinberger—Intermezzo (Sonata 6).
 Vienne—Prelude (Twenty-four Pieces in Free Style, Book 1).

FREDERICK C. SILVESTER,
 Registrar for Examinations.
 Toronto Center.

Choir training was to the fore at the meeting of the Toronto Center Nov. 10, when Erskine United choir was led in rehearsal by both its organist-choirmaster, C. C. McAree, and Miss Muriel Gidley. Being in the midst of preparations for Christmastide, a large part of the music was of this type and was directed by Mr. McAree. Included was a newly-published carol, "Would That I Were There," by Robert Fleming, a young Canadian who studied with Dr. Healey Willan and is now a composer with Canada's National Film Board. Earlier in the evening the audience had a chance to appraise the choir's normal work as it prepared the following Sunday's music—"How Blest Are They," Tchaikowsky, and a five-part motet by Percy Whitlock, "Glorious in Heaven."

Miss Gidley then took over the choir to illustrate her methods of teaching a new anthem. For this she chose another Canadian motet, "Thee We Adore," by Richard Bevan of Vancouver, with its thematic material based on the familiar plainsong melody "Adoro Te." Miss Gidley emphasized the need for great freedom of rhythm in this style of motet, which, in turn, gave increased force to the words. As in all other music sung during the evening, the choir showed itself to be well trained and receptive to varying methods of conducting. JOHN COZENS.

Hamilton Center.

Dr. U. Leupold, professor of the New Testament and director of music at Waterloo College and Seminary, delivered an instructive address on the personality and work of Heinrich Schuetz at the Oct. 30 general meeting of the Hamilton Center. The piano and recordings were used by Dr. Leupold to illustrate his remarks. The meeting, held at Zion United Church, was followed by a social hour. Refreshments were served under the supervision of Miss Jessie Gray.

EDGAR SEALY-JONES, Secretary.

Brantford Center.

Members of the Brantford district were guests at the Farringdon Independent Church Nov. 12. W. Findlay gave a short program to amplify his descriptive talk on the capabilities of the new Casavant organ installed in this beautiful church. He enlarged upon the history of a few of the more prominent organs in use today and demonstrated the tonal quality of various stops.

A fitting tribute was paid to the late Dr. Henri K. Jordan, a past president of the Brantford Center, for his efforts in raising the standard of music in this city

and his interest in the work of the center. G. Smale gave a brief but interesting account of the convention held in London, Ont. A report on the annual Christmas carol service to be held in the Colborne Street United Church Tuesday, Dec. 13, was received. The problem of raising money for the B.O.R.F. was left in the hands of a committee with George Sweet as chairman.

MARJORIE A. COOK, Secretary.

Kitchener Center.

Members of the Kitchener Center inspected the newly-installed electronic organ at St. Louis Catholic Church in Waterloo Oct. 22. The instrument was made by the J. C. Hallman Company of Waterloo. Several selections played by Raymond Massel, the church organist, illustrated the possibilities of the instrument.

Prior to the recital, members met in the church hall for a business meeting, with Eugene Fehrenbach, chairman, presiding. Following inspection of the organ refreshments were served by Louise Germann, social convener.

AGNES FISCHER, DIAPASON Secretary.

St. Catharines Center.

Members of the St. Catharines Center gathered at St. Barnabas' Church Sunday evening, Nov. 6, when Gerald Marks and Cyril Hingston gave a joint recital on the recently rebuilt organ in the church. The program, which included works by Bach, Guilman, Jongen, Vienne and Rowley, demonstrated the possibilities of the instrument in an interesting manner. After the recital the group was entertained at a social hour in the parish hall, where luncheon was served by the women of St. Barnabas'.

GORDON KAY, Secretary-Treasurer.

HAROLD L. ABMEYER TAKES FREDERICKSBURG, VA., CHURCH

Harold Landis Abmyer, who was appointed minister of music of the Fredericksburg Methodist Church, Fredericksburg, Va., in September, was consecrated at the evening service Oct. 30. In addition the newly-organized chancel choir of twenty-seven adults was dedicated. The music program of the church has been enlarged to include six active choirs—chancel, cherub, celestial, all-girls, men's and a choir of older girls from nearby Mary Washington College. Two classes for adults in ear-training and sight-singing were organized and are already largely attended and plans are in the making to open these classes to the community next year. The organ over which Mr. Abmyer presides is an early Hook & Hastings instrument which is to be replaced next year in a rebuilding program.

Mr. Abmyer is a native of Zanesville, Ohio. He received the bachelor of science degree in education from Ohio University. His organ study was pursued under Allen R. Kresge of Ohio University and Dr. Clarence Dickinson of New York City. He studied conducting with Dr. Lowell P. Beveridge and Alfred Greenfield of New York, and voice with Philip Peterson of Ohio University and Corleen Wells of New York. While in New York Mr. Abmyer developed his talent for improvisation under Frederick Schlieder. In May of this year he was awarded the master of sacred music degree from Union Theological Seminary.

Before going to Fredericksburg Mr. Abmyer was organist and choirmaster of the South Congregational Church of Middletown, Conn., and previously held positions in Zanesville and Athens, Ohio, and at the First Baptist Church of Spokane, Wash. During his forty-two months in the army his wartime service was spent in the aviation engineers and the air corps as an instructor of enlisted men and officers in army administration throughout the country. He is a member of the American Guild of Organists, the Hymn Society of America and Phi Mu Alpha Sinfonia.

MENDELSSOHN'S "ELIJAH" was sung at Emmanuel Baptist Church, Brooklyn, N. Y., Sunday afternoon, Nov. 13. The augmented motet choir was assisted by Glenna Parker, soprano; Adelaide Boatner, contralto; Virgil Day, tenor, and Chester Watson, bass, all under the direction of Henry Fusner, M.S., A.A.G.O., organist and choirmaster.

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CHICAGO ORGANISTS PLAY IN SUNDAY SERIES AT TEMPLE

The Washington Boulevard Temple, at Washington Boulevard and Karlov Avenue, Chicago, is presenting a series of Sunday afternoon recitals at 4 o'clock by prominent Chicago organists, assisted by various choral groups. The first recital took place Nov. 6 and the series will close Dec. 18. The organists invited to play and the choral groups taking part are the following:

Nov. 6—Whitmer Byrne of Eighteenth Christian Science Church. Young People's Choral Society, Robert McKenzie director.

Nov. 13—Robert Rayfield of St. Paul's Episcopal Church. St. Paul's Parish choir, Mr. Rayfield director.

Nov. 20—Raymond A. Smith of Bryn Mawr Community Church. Bryn Mawr Male Chorus, Mr. Smith director.

Nov. 27—Max Janowski of K.A.M. Temple. K.A.M. Temple choir, Mr. Janowski director.

Dec. 4—Abba Leifer of Sinai Congregation and Temple Mizpah. First Baptist Church choir, Josef Baker director.

Dec. 11—Edward Eigenschenk of Second Presbyterian Church. St. James' Methodist chancel choir, Bethuel Gross director.

Dec. 18—Frederick L. Marriott of Rockefeller Chapel, University of Chicago. Eleanore Warner, soprano; Hans Alten, baritone.

ALL OF BACH'S ORGAN WORKS BEING PLAYED IN MONTREAL

The complete organ works of Johann Sebastian Bach are being played in a series of recitals by Kenneth Meek at the Church of St. Andrew and St. Paul in Montreal. The first program was offered Sept. 25 and the second on Oct. 30.

MISS MARJORIE JACKSON, 1948 winner of the young artists' contest sponsored by the Society of American Musicians, was presented in recital by Bertha Ott at Lutkin Hall, Evanston, Nov. 1, as announced in THE DIAPASON last month. The young artist presented an exacting program which she played with musical understanding and authority and with a fine sense of tone coloring. She played the Scherzo from Widor's Fourth Symphony and the Intermezzo from the Third Symphony of Vierne with clarity, brilliance and charm, and was quite at home in a modern group of compositions by Alain and Sowerby.

MOZART'S "REQUIEM" in D minor was sung Sunday, Nov. 20, at 8 o'clock by the sanctuary choir of the Edgewater Presbyterian Church, Chicago, under the direction of Alden Clark. The rendition was the first in a series of musical services presented every year by the forty-voice choir.

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Programs of Organ Recitals of the Month

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio.—Mr. Kraft, organist and choir-master of Trinity Cathedral, gave the dedicatory recital Oct. 23 on a three-manual organ in St. John's Evangelical and Reformed Church in Dayton, Ohio, presenting this program: "Now Thank We All Our God," Whitford; Preludio, Corelli; Evening Song, Bairstow; Scherzo, Bossi; Prelude and Fugue in G major, Bach; Minuet in E flat, Beethoven-Kraft; Chorale, "Jesu, Joy of Man's Desiring," Bach; Chorale, "Subdue Us by Thy Goodness," Bach-Kraft; "Evening Bells and Cradle Song," Macfarlane; Allegro, Symphony 6, Widor; Festival Postlude on "Come, Holy Ghost," Van Hulse; Spring Song, Hollins; Two Ballads, Wolstenholme; Andante, Stamitz; Toccata in G minor, H. Alexander Matthews.

The organ, originally built by Hutchings, was rebuilt and electrified by the Schantz Organ Company.

Newton H. Pashley, Oakland, Cal.—Mr. Pashley played the following works in a recital at the First Presbyterian Church Sunday evening, Oct. 23: Trumpet Tune and Air, Purcell; Prelude, Clerambault; "Sleepers, Wake!," Bach; "Vermeland," Hanson; "Comes Autumn Time," Sowerby; Spiritual, "Let My People Go," Traditional; Toccata, "Thou Art the Rock," Mulet.

Wilbur Held, F.A.G.O., Columbus, Ohio.—In a recital Oct. 10 for the Central Ohio Chapter, A.G.O., and the Women's Music Club at Trinity Church Mr. Held made use of these compositions: Preludes in D major and D minor, Clerambault; Prelude and Fugue in F sharp minor, Buxtehude; Chorale in E major, Franck; "La Nativite du Seigneur" ("Jesus Accepts Sorrow," and "God's Children"), Messiaen.

In a recital at the Washington High School auditorium Oct. 25 Mr. Held played: Allegro Vivace, Sammartini; Arioso and Prelude and Fugue in D major, Bach; Fantasie in A and "Pieve Heroique," Franck; Scherzetto, Vierne; "You Raise the Flute to Your Lips," DeLamarter; "Comes Autumn Time," Sowerby.

Mario Salvador, St. Louis, Mo.—Dr. Salvador, organist of the St. Louis Cathedral, played the following program for the Tucson Chapter, A.G.O., in the Masonic Temple of that city Nov. 20: "Ricercata quasi Fantasia" on "B-A-C-H," Van Hulse; "Invocation," Reger; Prelude and Fugue in E minor, Bach; Scherzo, Eighth Symphony, Widor; Concert Study on "Salve Regina," Manari; "Samarkand," Douglas; Allegretto, Parker; Nocturne, Wood; Scherzo, Salvador; "Nalades," Vierne; Fantasie on "O Filii et Filiae," Van Hulse.

In a recital for the Casavant Society in Montreal Nov. 7 Dr. Salvador presented a program consisting of these compositions: Prelude and Fugue in D major, Bach; Allegretto, Parker; Chorale in A minor, Franck; Berceuse on "Adeste Fideles," Lapiere; Concert Study on "Salve Regina," Manari; "Ricercata quasi Fantasia" on "B-A-C-H," Van Hulse; Fugue in G major, Bach; Scherzo, Salvador; Toccata, Wood; "Diptyque," Messiaen; Prelude and Fugue in G minor, Dupre.

Harry William Myers, Louisville, Ky.—In a recital Sunday evening, Oct. 9, at St. Paul Methodist Church Mr. Myers presented this program: Toccata in E minor, Pachelbel; Chorale Prelude, "We Pray Now to the Holy Spirit," and Gig Fugue in C major, Buxtehude; "The Musical Clocks," Haydn; Chorale and Variations, Sonata 6, Mendelssohn; "The Bells of St. Anne de Beaupre," Russell; Four Preludes on White Spirituals, Myrtle F. Zahn; "Lied," "Divertissement" and "Carillon," Vierne.

For an organ dedication Oct. 30 at Centenary Methodist Church, Shelbyville, Ky., Mr. Myers selected these numbers: Chorale Paraphrase on "Now Thank We All Our God," Whitford; Largo, Handel; Gigue Fugue, Buxtehude; "Ave Maria," Schubert; "The Musical Clocks," Haydn; "The Lost Chord," Sullivan; "The Bells of St. Anne de Beaupre," Russell; "The Squirrel," Weaver; Four Preludes on White Spirituals, Myrtle F. Zahn; "Suite Gothique," Boellmann.

David Pew, Denver, Colo.—Before a capacity audience in the Episcopal Cathedral at Laramie, Wyo., under the auspices of the University of Wyoming, Mr. Pew, organist and choirmaster of St. John's Cathedral in Denver, played this program Oct. 16: Fantasie and Fugue in G minor, Bach; Solfege, C. P. E. Bach; Sarabande, Schenck; Sonata in F minor (Allegro moderato e serioso), Mendelssohn; Evening Song, Schumann; Chorale in A minor, Franck; "Legend," Karg-Elert; Chorale Prelude on "Eudoxia" and Scherzo, Pew; "The Mist," Gaul; "Carillon de Westminster," Vierne.

Eleanor Bidka, Wheeling, W. Va.—In observance of the Reformation season, Miss Bidka, organist-director at the First English Lutheran Church, played a program of organ music based on chorale tunes Sunday afternoon, Oct. 23. Short

program notes and the playing of the chorale tune as it appears in the hymnal preceded each composition. The following compositions were played: "If Thou but Suffer God to Guide Thee," Bach; "Comfort Ye My People," Streicher; Passion Chorale, Bach; "What God Does That Is Right," Kellner; Sonata 6, Mendelssohn; "How Brightly Shines the Morning Star," Merkel; "A Mighty Fortress Is Our God," Whitford; "O World, I E'en Must Leave Thee," Chaix; "Sleepers, Awake," Karg-Elert.

Eugene Hill, Mus.D., A.R.C.O., Toronto, Ont.—Dr. Hill, assisted by his choir, gave two Sunday afternoon recitals at the Church of St. Alban the Martyr in November. The programs were the following:

Nov. 13—Concerto in D, Charles Avison; "Le Banquet Celeste," Messiaen; Scherzo, Gigout; Prelude and Fugue in C minor, Willan; Requiem (Choir), Faure.

Nov. 27—Prelude and Fugue in C minor, Bach; Chorale Preludes, "My Soul Doth Extol the Lord," "Rejoice Now, All Ye Christians" and "Now Hath Salvation Come to Us," Bach; Sonata No. 2, in C minor, Mendelssohn; Motets (Choir), "Deliver Us, O Lord Our God," "O Praise the Lord" and "Haste Thee, O God," Adrian Batten; Prelude, Fugue and Variation, Franck; Intermezzo, Symphony 1, Widor; "Epilogue," Eugene Hill.

Preston Rockholt, Birmingham, Ala.—Mr. Rockholt presented the following program in the Ruhama Baptist Church under the auspices of the Howard College music department Oct. 18: Dorian Toccata, Arioso, "Christ Lay in the Bonds of Death" and Fugue in D major, Bach; Pastorale and "Pieve Heroique," Franck; Fanfare, Sowerby; "Before the Image of a Saint," Karg-Elert; "Carillon," Vierne.

John McDonald Lyon, Fresno, Cal.—Mr. Lyon, organist and choirmaster of the Episcopal Church of the Good Samaritan, gave a recital at the First Congregational Church Oct. 30. His program included: Three Chorale Improvisations, Karg-Elert; Cantabile, Franck; Adagio, Widor; Fantasie and Fugue in C minor, Bach; "Cortege" and "Clair de Lune," Vierne; "Dreams," McAmis; Introduction and Allegro Moderato, Ropartz.

Joseph H. Greener, F.A.G.O., Seattle, Wash.—In a recital Oct. 30 at the University Christian Church Mr. Greener presented the following program: Chorale Preludes, "We Believe in One God" and "O God, Be Merciful to Me," Bach; Dorian Toccata, Bach; Cantabile, Franck; Breton Berceuse, Felton Rappley; "Humoresque Fantastique," Edmundson; "Mosaic," William T. Timmings; "Carillon de Westminster," Vierne; Fantasie and Fugue on "St. Catherine," Greener.

Theodore W. Ripper, Pittsburgh, Pa.—Mr. Ripper, director of music at the Brentwood Presbyterian Church, was guest recitalist at the Second Presbyterian Church of Washington, Pa., for the Advent vespers Nov. 27. He presented the following program: Concerto No. 5, in F major, Handel; Chorale Preludes, "In dulci Jubilo" and "Sleepers, Wake!," Bach; Swiss Noel, with Variations, d'Aquin; Passacaglia and Fugue in C minor, Bach; Suite for Organ (MS.), Ripper; "The Shepherds," from "The Nativity of Our Lord," Messiaen; Carol Prelude, "Greensleeves," Purvis; "Noel Basque," Benoit.

Grace Cordia Murray, Westminster, Md.—In a recital at St. Paul's Evangelical and Reformed Church Nov. 2 Miss Murray played: Chaconne in C minor, Buxtehude; Prelude and Fugue in E major, Lübeck; Toccata in F major, Bach; "The Musical Clocks," Haydn; Pastorale, Franck; Fantasie and Fugue on the Chorale "Wie schön leuchtet uns der Morgenstern," Reger; Nine Preludes, Milhaud.

John D. Jones, Knoxville, Tenn.—Among Mr. Jones' offerings at First Church of Christ, Scientist, in October were the following: Largo, Concerto 8, Corelli-Arno; Trumpet Voluntary, Purcell-Dickinson; Prelude and Fugue (Cathedral), Bach; "Psalm 19," Marcello; "Es ist ein Ros entsprungen," Brahms; "Herzliebster Jesu," Brahms; "Easter Morning," Malling; Chorale in A minor, Franck; Communion, Purvis; "Hear, O Israel," Weinberger; "Lamentation," Moussorgsky-Milligan; Benediction No. 5, McKay; Pastorale, Milhaud.

Carl J. Jensen, Mus.M., New Haven, Conn.—As recitalist for the opening session of the Connecticut State Teachers' convention in Bushnell Memorial Hall, Hartford, Oct. 28 Mr. Jensen played: Trumpet Tune and Air, Purcell; "Marche Champetre," Boex; "Divertissement," Jensen; "Indian Summer," Herbert; "Will-o'-the-Wisp," Nevin; "Water Music" Suite, Handel.

Wayne Fisher, Cincinnati, Ohio.—The Shenandoah College Conservatory presented Mr. Fisher in a recital at the College Church in Dayton, Va., Nov. 7, when he played the following program: Toccata, Adagio and Fugue in C, Bach; First Allegro, Third Concerto, Vivaldi-

Bach; "Noel, Grand Jeu et Duo," d'Aquin; Sicilienne and Finale, Fifth Concerto, Handel; Pastorale (from "Memories of France") and Roulade, Bingham; "Lyric Poem," Dale Dykins; "Song without Words," Bonnet; Finale from "Ad Nos" Fantasy, Liszt.

Rollo F. Maitland, Mus.D., F.A.G.O., Philadelphia.—Dr. Maitland played the inaugural recital on the rebuilt Möller organ in the First Presbyterian Church of Paoli, Pa., Oct. 23, using the following numbers: Concert Overture in A major, Maitland; Chorale Prelude, "I Call to Thee," and Toccata and Fugue in D minor, Bach; "The Angelus," Massenet; Third Chorale, Franck; Allegretto from Fourth Sonata, Mendelssohn; Scherzetto, Vierne; "Poem for Bells and Organ," Maitland; Caprice, "The Brook," Dethier; "Evensong," Martin; "Finlandia," Sibelius.

On Oct. 27 Dr. Maitland played the opening program on the Wuritzer electronic organ in Hensel Hall, Franklin and Marshall College, Lancaster, Pa. He was joined by Kathryn Byers Johnston, pianist.

Nov. 20 Dr. Maitland played these numbers in the first of a series of four weekly Sunday evening recitals at the Church of the New Jerusalem in connection with the showing of cathedral films: Chorale Prelude, "We All Believe in One True God," Bach; Third Sonata, Mendelssohn; "Cantilene Pastorale," Gullmant; Folk-tune, Whitlock; Toccata, Fifth Symphony, Widor; Improvisation on a Familiar Hymn-tune; "Temple Bells," S. Marguerite Maitland.

At the second recital, Nov. 27, the numbers were these: Chorale Improvisation, "Nun danket Alle Gott," Karg-Elert; Toccata and Fugue in D minor, Bach; Chorale Prelude, "Rhosymedre," Vaughan Williams; Third Chorale, Franck; Scherzo from Second Sonata, Mark Andrews; Improvisation on a Familiar Hymn-tune; "Poem for Bells and Organ," Maitland.

Dr. Maitland will present his twenty-first annual recital of organ compositions of Johann Sebastian Bach on the Hering memorial organ in the Church of the New Jerusalem, Philadelphia, Wednesday evening, Dec. 7. The recital is under the auspices of the American Organ Players' Club.

Marshall Bidwell, Mus.D., Pittsburgh, Pa.—A program of works by Pennsylvania composers was Dr. Bidwell's offering at his recital in Carnegie Music Hall Oct. 23. His selections were the following: Hymn of United Nations, Margaret Blackburn; Prelude and Fugue in E minor, William H. Oetting; Antiphon on the Litany, H. Alan Floyd; "The Wind and the Grass," Harvey B. Gaul; "The Dawn of Peace," Catherine Croker; Finale from "Apostolic Symphony," Garth Edmundson; "Pennsylvania," a state song, Gertrude Martin Rohrer; "The Land of the Sky-blue Water," Charles Wakefield Cadman; Sketch (in the manner of a toccata), T. Carl Whitmer; "Narcissus" and "The Rosary," Ethelbert Nevin; Four Plantation Songs, Stephen C. Foster; Victor Herbert Favorites, Victor Herbert.

Raymond H. Herbek, A.A.G.O., Petersburg, Va.—In a recital Sept. 19 at the West End Baptist Church Mr. Herbek played: Prelude and Fugue (Wedge) in E minor, Bach; Three Chorale Preludes, Brahms; "The Soul of the Lake," Karg-Elert; "Distant Chimes," Albert Snow; Chorale in E minor, Franck.

Allanson Brown, F.R.C.O., Ottawa, Ont.—A concert of organ and flute music was offered at the Dominion Church Oct. 24, with Mr. Brown at the organ and Suzor Greaves, first flautist of the Ottawa Philharmonic Orchestra, playing the flute. The program was as follows: Introduction and Fugue, Mozart-Bedell; Suite in F, Corelli-Noble; flute and organ, Andante in C, Mozart; Con Spirito (from a Concerto), Arne; flute and organ, Scherzo and Romance; Widor; Pastorale, Milhaud; "Toward Evening," Ellsasser; flute and organ, Fantasie, Hue; first movement, First Sonata, Hindemith; Scherzo, Schumann; Marche Triomphale, Rameau-Brown; "Pilgrims' Chorus," Wagner.

Charles Huddleston Heaton, Greencastle, Ind.—Mr. Heaton, who is studying at the Depauw University School of Music under Van Denman Thompson, gave his senior recital at the Gobin Memorial Methodist Church Nov. 20. His program included: Trumpet Tune and Air, Purcell; Rondo, from Concerto for the Flute Stop, Rinck; Gigue Fugue in G major, Bach; "O Lamb of God, Unspotted," Bach; Variations on a Noel, Dupre; "The Soul of the Lake," Karg-Elert; "Pageant," Sowerby.

Royal A. Brown, F.A.G.O., San Diego, Cal.—For his recital in the Spreckels Organ Pavilion Nov. 12 Mr. Brown, the civic organist, selected this program: Overture, "La Dame Blanche," Boieldieu; Concerto on Familiar Themes, Stanley R. Avery; "In Moonlight," Kinder; "Kathleen Mavourneen," Crouch-Lemare; Prologue to "Pagliacci," Leoncavallo; "The Pilgrim's Song of Hope," Batiste; "Ave

Maria," Bach-Gounod; "Grand Polka de Concert," Op. 1, Homer N. Bartlett.

Mr. Brown played these numbers Nov. 6: "La Fleurie," "La Tendre Nanette," Couperin; Andantino in G minor, Franck; Overture to "Stradella," Von Flotow; "By the Beautiful Blue Danube," Strauss (organ transcription by Edwin H. Lemare); Suite of Five Pieces (incidental music for Lermontov's Play "Masquerade"), Aram Khachaturian; Themes from the Comic Opera "Sweethearts," Herbert.

Warren F. Johnson, Washington, D. C.—Mr. Johnson arranged the following music for recitals before services at the Church of the Pilgrims for November and December: "Hora Mystica," Bossi; Excerpts from Rheinberger's Sonatas Numbers 16, 17 and 18; Prelude Pastorale, Zilenski; Offertoire on an Alsatian Noel, Wiernsberger; Excerpts from Gullmant Sonatas Numbers 2, 5, 6; "Villanella," John Ireland; Prelude for Advent, Huré; Fantasie on the Chorale "St. Wenceslas," Joseph Klicka.

Elva Wakefield, Lewisburg, W. Va.—Miss Wakefield at the organ, with Ann Field at the piano, gave a joint recital at Greenbrier College Oct. 21. The organ selections were these: "Psalm 19," Marcello-Dubois; Chorale Preludes, "Saviour of the Heathen, Come" and "My Heart Is Filled with Longing," Bach; Prelude in G major, Bach; "How Bright Appears the Morning Star," Karg-Elert; Scherzetto, Vierne.

Harold Fink, New York City.—For his Christmas Eve recital beginning at 10:30 p.m., at the Fordham Lutheran Church Mr. Fink has selected these compositions: "Dies Irae," Purvis; Four Old Christmas Chorale Preludes ("Come, Gentle Saviour," Redford; "Come! The Saviour Born," Praetorius; "Now Rejoice Together, Dear Christians," Weckmann, and "In dulci Jubilo," Zachau); "All Hail This Brightest Day of Days," Bach; Cradle Song (Christmas Oratorio), Bach-Grace; "Jesu, My Chief Pleasure," Karg-Elert; "O Morning Star" and "Christmas Dance of the Little Animals," Gaul; "Adoration Mystic" (Christmas Symphony), de Mailegreau; "Lo, a Branch," Wehmeyer; Variations on a Christmas Carol, Bedell; "While Shepherds Watched Their Flocks," Mauro-Cottone.

Mildred Colt Neth, Rochester, N. Y.—Mrs. Neth played the following program at the Masonic Temple Auditorium preceding a Christian Science lecture Nov. 14: Christmas Pastorale, Merkel; "Cantilene Nuptiale," Dubois; "Song of the Basket Weaver," Russell; "Ein feste Burg," Faulkes; "A Song of Gratitude," Heffer; Sarabande, Bach.

Boies E. Whitcomb, M.S.M., A.A.G.O., Honolulu, Hawaii.—For his second recital of the season at the Central Union Church Mr. Whitcomb played the following program, assisted by Ana Dritelte, cellist, on Nov. 8: Concerto for Organ in E flat major, Felton; "Deck Thyself, My Soul" and "A Rose Breaks into Bloom," Brahms; Toccata, Frescobaldi-Cassado; Andante (Suite for Violin in A minor), Bach-Silotti; Fugue in G minor (Little), Bach; Pastorale, Franck; Adagio (Concerto for Cello in B flat major), Boccherini; "Apres un Reve," Faure; "Variations sur un Noel," Dupre.

Homer Whitford, Waverley, Mass.—A program of works of contemporary American composers was played by Mr. Whitford at McLean Hospital Oct. 10. His selections were the following: "Pomposo," "At the Cradle" and "Rondo Ostinato," Bingham; "Comes Autumn Time," Sowerby; "Legend" and "March of the Kings," Candlyn; "Jagged Peaks in the Starlight," Clokey; "Now Thank We All Our God" and Jugo-Slav Lullaby, Whitford; Toccata on a National Air, Coke-Jephcott.

Albert Fuller, Washington, D. C.—Mr. Fuller, organist of the Church of the Immaculate Conception, played the following numbers in a recital at the Washington Cathedral after evensong Oct. 2: Prelude, Fugue and Chaconne, Pachelbel; "Landscape in the Mist," Karg-Elert; "Apparition de l'Eglise Eternelle" and "Le Banquet Celeste," Messiaen; Prelude and Fugue ("Clavierübung"), Bach.

Andrew J. Baird, A.A.G.O., Poughkeepsie, N. Y.—In a recital at the Reformed Church on the evening of Oct. 20 Mr. Baird played: Grand Processional March from "The Queen of Sheba," Gounod; "Dreams," Gullmant; Sketch in G minor, Schumann; Angel Scene from "Hänsel and Gretel," Humperdinck; Passacaglia in C minor, Bach; "The Brook," Dethier; "Carillon," Sowerby; Summer Sketches, Lemare; "Finlandia," Sibelius.

C. Harold Einecke, Santa Ana, Cal.—In an "hour of organ music" at the First Presbyterian Church the afternoon of Oct. 23 Dr. Einecke played: "Grand Choeur," Weitz; Fantasy, Shostakovich; Fugue in G minor (the Little), Bach; "The Little Windmills," Couperin; "Canyon Walls" (from "Mountain Sketches"), Clokey; "Carillon," Sowerby; "Divertissement," Vierne.

Programs of Recitals

Dr. Heinrich Fleischer, Valparaiso, Ind.

—Dr. Fleischer gave his first American recital Nov. 12 in St. Paul's Lutheran Church in connection with a church music conference sponsored by Valparaiso University. He was assisted by M. Alfred Bichsel, baritone, and John Golz, violinist. His program was as follows: Passacaglia in D minor and Prelude and Fugue in G minor, Buxtehude; Four Preludes to Hymns by Martin Luther ("In Peace and Joy I Now Depart," "We All Believe in One True God," "Our Father, Thou in Heaven Above" and "Come, Holy Ghost, God and Lord"), Bach; Sonata for Violin and Organ in E minor, Bach; Prelude and Fugue in E minor, Bach.

Dr. Charles Peaker, F.R.C.O., Toronto, Ont.

—Dr. Peaker gave a dedicatory recital Oct. 26 on the rebuilt organ in the St. Paul Street United Church at St. Catharines, Ont. He was assisted by the St. Catharines Choral Society, directed by Lewis Jones. The organ program consisted of these numbers: Passacaglia and Fugue in C minor, Bach; Prelude in E minor, Bales; "Modal Trumpet," Karam; Pastorale, Clokey; "The Musical Clocks," Haydn; Canon in B minor, Schumann; "Chant de Mai," Jongen; "Comes Autumn Time," Sowerby; "Epilogue," Willan.

Elbert M. Smith, Grinnell, Iowa—Professor Smith, organist of Grinnell College, has presented the following programs on the new Aeolian-Skinner organ in Herrick Chapel:

Nov. 15—"Psalm 19," Marcello; "Jesu, Joy of Man's Desiring," Bach; Adagio from Sixth Symphony, Widor; "Ave Maria," Bossi; "The Last Supper" (from "Bible Poems"), Weinberger; Toccata, "Thou Art the Rock," Mulet.

Oct. 29—Cathedral Prelude and Fugue, Bach; "Pledge Heroique," Franck; Scherzetto, Vierne; "Idyl," Purvis; "Dreams," McAmis; "Comes Autumn Time," Sowerby.

Harry Wilkinson, Philadelphia, Pa.—A program of music for organ and orchestra was presented by Mr. Wilkinson and a string sinfonietta made up of ten members of the Philadelphia Orchestra at the Church of St. Martin-in-the-Fields Nov. 9. The compositions played were the following: Prelude for Trumpets, Purcell; Sonata for Strings and Organ, Op. 3, No. 2, Corelli; Concerto No. 1 in A minor, Vivaldi; Adagio and Rondo, Mozart; "Ave Maria" ("Cathedral Windows"), Karg-Elert; Sonatas 7, 8, 10 and 11, Mozart; Finale, Second Symphony, Widor; Con-

certo No. 13, in F, Handel.

Henry Fusner, A.A.G.O., New York City

—Mr. Fusner gave a recital at Emmanuel Baptist Church in Brooklyn Oct. 17. His program was as follows: Chorale in B minor, Franck; Scherzetto, Vierne; Arioso, Sowerby; Prelude and Fugue in G major, Bach; Chorale Preludes, "I Call to Thee" and "Deck Thyself, My Soul, with Gladness," Bach; "Grand Choeur Dialogue," Gigout.

Burnett Andrews, Morristown, N. J.

—Mr. Andrews, organist and choirmaster of St. Peter's Church, gave a recital there Sunday afternoon, Oct. 23. His program was made up of these selections: "Grand Jeu," DuMaze; "Domine Deus," Couperin; Prelude and Fugue in G major, Bach; Canon in B major, Schumann; First Sonata, Mendelssohn; Prelude on the Welsh Hymn-tune "Rhosymedre," Vaughan Williams; Adagio and Toccata, "Suite Modale," Peeters.

Dudley Warner Fitch, Des Moines, Iowa

—For his "hour of music" at St. Paul's Church Oct. 30 Mr. Fitch chose these numbers: "Grand Choeur" in B flat, Dubois; Bohemian Cradle Song, Polster; Funeral March and Chant of the Seraphs, Guilmant; Prelude and Fugue in A minor, Bach; "The Bells of St. Anne de Beaupré," Russell; "Romance sans Paroles," Bonnet; Andantino in D flat, Lemare; "Marche Pontificale," de la Tombelle.

At Grinnell College Sunday afternoon, Nov. 13, Mr. Fitch played: Sonata in A minor, Rheinberger; Sarabande and Giga, Zipoli; Bohemian Cradle Song, Polster; Variations and Fugue on a Theme of Purcell, Bonset; "The Bells of St. Anne de Beaupré," Russell; Prelude and Fugue in C minor (the Greater), Bach; "Legend of the Mountain," Karg-Elert; Fanfare and Gothic March, Weitz; "Chapel in the Smokies," DeLamar; "La Reine des Fêtes," Webbe.

Ralph H. Brigham, Rockford, Ill.—Mr. Brigham gave a recital for the Philathea Club at the First Methodist Church of Harvard, Ill., Oct. 26, playing: Sonata in the Style of Handel, Wolstenholme; Minuet in G, Beethoven; Reverie in E flat, Lemare; "Chinoiserie," Swinnen; "Scheherazade," from Symphonic Suite, Rimsky-Korsakoff; Prelude and Fugue in E minor, Bach; Andante Cantabile from Symphony 5, Tchaikowsky; "Home, Sweet Home," arranged by Buck; "The Lost Chord," Sullivan; Grand Opera Bits, arranged by Brigham.



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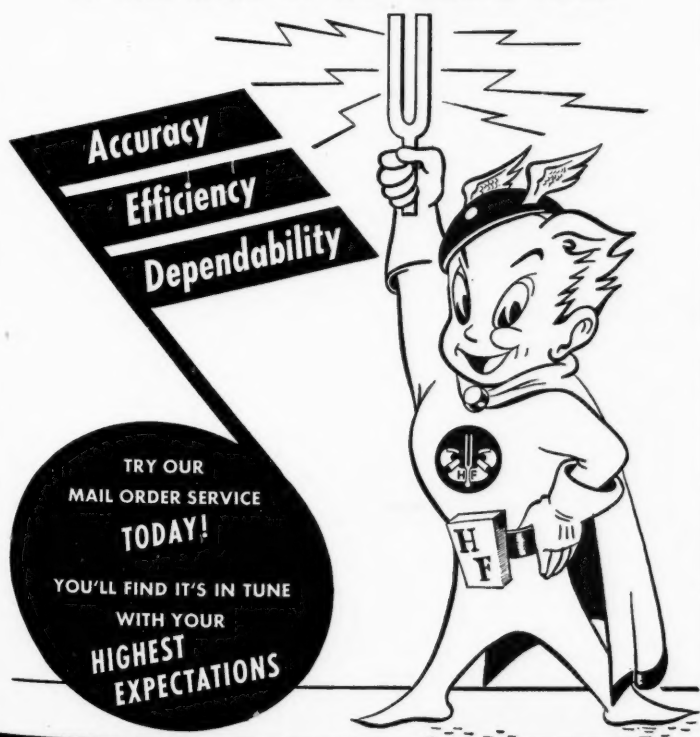
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New Music for the Organ

By WILLIAM LESTER, D.F.A.

Andante Religioso, by Rosseter G. Cole; *"Adoration,"* by John W. Thompson; *"Jour de Noces" ("Wedding Day"),* by Roland Diggle; *Christmas Prelude and Christmas Postlude*, by Douglas MacLean; pieces for organ published by Music Publishers' Holding Corporation under imprints of Remick Music Corporation and M. Witmark & Sons, New York City.

These five pieces are excellent examples of tuneful organ solos. In the new editions they are provided with Hammond registrations by Charles R. Cronham. Simplicity is one of the virtues of this batch of publications. The titles are not concert material, but should prove of utility and value in the service or teaching field. The individual titles make clear the characteristics and purpose of each selection. All are to be highly recommended for use as suggested.

Chorale Improvisation on "Jesu, Priceless Treasure," by Margrethe Hokanson; published by Galaxy Music Corporation, New York.

A well-made, interesting treatment, in a simple manner, of an old German chorale, in this edition mistakenly attributed to Bach. The stop demands are sufficiently modest to allow them to be closely reproduced on any instrument. The composer has clearly designated solo voices and the like. The individual tone colors have been left to the taste of the player. But the melodic passages, from their very nature, will allow only of certain very definite colors, and these basic to all instruments of any balance. This devotional piece has individuality and quality.

Belwin Organ Album for Pipe and Hammond Organ, Vol. III, compiled and arranged by Earl Roland Larson; published by Belwin, Inc., New York City.

This handsome volume is one of the best collections of organ music in the simpler vein to be issued recently. Much of the material is unhackneyed and out of the usual path. We have some Bach, both in the original and by transcription, a Toccata by Paradisi and a series of gems by Mendelssohn, Bendel, Napravnik, Pierre, Karg-Elert and others, including several well-written and musically interesting pieces by the compiler.

Of special interest to service players will be the set of ten organ interludes, which serve as the finale to the volume. These are tuneful page-long "devotions" or short service pieces in various keys and in various idioms, all possessing the virtue of being "churchly" and thus well adapted for their announced purpose.

Together with the two volumes already available in this series this book should meet with approval from players in search of good music well printed and available at a modest price.

Six Pieces for organ, by Eric DeLamarter: *"A Lad from Tiste-Vale,"* Siciliano, *"The Jovial Clarinet,"* *"At San Juan Capistrano,"* *"Tracery,"* and *"Gaudemus";* published under a single cover by M. Witmark & Sons, New York City.

In his usual individualistic and characteristic vein this brilliant native composer presents us with a set of charming musical sketches. This writer always displays

a keen sense of coloring inherent in the organ idiom; his layout for the instrument is interesting. I know of no other living composer today who shows such a varied and satisfying ability to clothe his creative thoughts in genuine organ idiom. Mr. DeLamarter not only thinks music; he writes it. These half-dozen samples of his creative gift rank among the best things he has done, both for musical content and for sheer fascination of setting. The suite is concert music of the first class, most interesting to the player and surely so to the listener. None of the pieces is difficult.

Andante from Gothic Symphony, Widor; published by Edition Musica, New York.

Robert Leech Bedell has edited this lovely movement from one of the French master's most imposing symphonies. If this new edition succeeds in bringing this beautiful example of the best of Widor to more widespread notice it will need no further excuse for being.

"Suite Francaise," by Jean Langlais; published by S. Borneemann, Paris.

One of the most interesting and appealing of the newer French publications for organ. The composer has set forth ten movements, each of which is devoted to the effective exploitation of characteristic colors found in the organ. We are offered a brilliant Prelude for grand organ; succeeding it comes a characteristic short piece for nautil solo, a counterpoint for the full reeds, a chorale for vox humana, arabesque for flutes, a piece showing off the voix celeste, a meditation for the diapasons, and so on. The idiom is tangy and sharp; the effects are cleverly laid out. The composer can boast of both imagination and creative ability of the first order and skillful craftsmanship beyond the ordinary. Concert players having the technique to handle Franck's "Piece Heroique" should succeed with this outstanding new issue. It is worth prompt attention.

SPECIAL MUSICAL EVENTS

AT ASCENSION CHURCH IN N. Y.

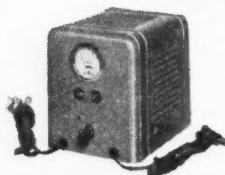
The Church of the Ascension in New York City has entered upon a season of musical activity under the direction of Vernon de Tar, organist and choirmaster. The program includes special services which, unless otherwise noted, take place Monday evenings. Mozart's "Requiem" Mass was the first offering and was sung by the choir Nov. 1. Nov. 7 Mr. de Tar gave a recital at which he played: Three Verses from the Te Deum, Anonymous; "Benedictus" in G minor, Couperin le Grand; "Les Cloches," le Begue; Concerto No. 10, in D minor, Handel; Chorale Prelude, "Deck Thyself, My Soul, with Gladness," Bach; Prelude and Fugue in G minor, Bach; Variations on the Magnificat, Bonnet; Elegy, Pecters; Chorale in A minor, Franck.

Wednesday, Dec. 14, a recital will be played by André Marchal for the benefit of Albert Schweitzer's hospital at Lambarene, Africa. Monday, Dec. 5, Bach's Magnificat and Stravinsky's Symphony of Psalms will be sung. Other events on the schedule are:

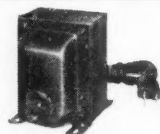
Jan. 3—"Messiah" (Christmas portion), Handel.
Feb. 6—"King David," Honegger.
March 6—"Requiem" Mass, Fauré.
March 20—"Jesus, Priceless Treasure," Bach; organ works by Bach.
April 3—"St. John Passion," Bach.
May 18—Ascension Day festival service, Bach's Cantata No. 11 and the wondrous anthem from the Church of the Ascension annual competition will be sung.

4

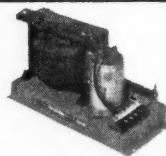
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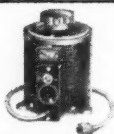
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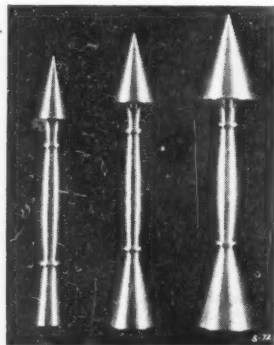


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GREAT ORGAN.

Quintaten (prepared for), 16 ft.
Diapason, 8 ft., 61 pipes.
Bourdon (metal), 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Flute Harmonique, 4 ft., 61 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 4 rks., 244 pipes.
Chimes.

SWELL ORGAN.

Rohrbourdon, 16 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Echo Salicional, 8 ft., 73 pipes.
Rohrfloete, 8 ft., 12 pipes.
Spitzprincipal, 4 ft., 73 pipes.
Flute Triangelaire, 4 ft., 73 pipes.
Plein Jeu, 4 rks., 244 pipes.
Fagotto (prepared for), 16 ft.
Trompette, 8 ft., 73 pipes.
Hautbois, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion (from Trompette), 4 ft., 12 pipes.
Chimes (Deagan A), 25 bells.
Tremolo.

CHOIR ORGAN.

Dulciana (prepared for), 16 ft.
Viola, 8 ft., 73 pipes.
Nachthorn, 8 ft., 73 pipes.
Flauto Dolce (metal), 8 ft., 73 pipes.
Flauto Dolce Celeste, 8 ft., 61 pipes.
Dulciana (prepared for), 8 ft.
Unda Maris (prepared for), 8 ft.
Koppelfloete, 4 ft., 73 pipes.
Dulciana Octave (prepared for), 4 ft.
Nasard, 2 1/2 ft., 61 pipes.
Dulciana Twelfth (prepared for), 2 1/2 ft.
Flageolet, 2 ft., 61 pipes.
Dulciana Fifteenth (prepared for), 2 ft.
Tierce, 1 3/4 ft., 61 pipes.
English Horn, 8 ft., 73 pipes.
Harp (wired to low C), 4 ft., 61 bars.
Celesta.
Tremolo.

SOLO ORGAN (Prepared For).

Waldflöte, 8 ft.
Gross Gambe, 8 ft.
Gross Gambe Celeste, 8 ft.
Military Trumpet, 8 ft.
French Horn, 8 ft.
Clarion, 4 ft.

PEDAL ORGAN.

Diapason (metal), 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Rohrbourdon (from Swell), 16 ft.
Dulciana (prepared for), 16 ft.
Quint (from Bourdon), 10 1/2 ft.
Principal, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Rohrfloete (from Swell), 8 ft.
Viola (from Choir), 8 ft.
Super Octave, 4 ft., 32 pipes.
Rohrfloete (from Swell), 4 ft.
Mixture (prepared for), 3 rks.
Octavin, 2 ft., 32 pipes.
Fagotto (prepared for), 16 ft.
Trombone, 16 ft., 32 pipes.
Tromba (from Trombone), 8 ft., 12 pipes.
Clarion (from Trombone), 4 ft., 12 pipes.
Chimes (from Swell).

REDLANDS FESTIVAL CHORUS TO GIVE "MESSIAH" ON THE AIR

The University of Redlands Festival Chorus of 400 voices, under the direction of J. William Jones, will be heard over the national network of the Mutual Broadcasting System in the Christmas portion of Handel's "The Messiah." Three years ago the Redlands Festival Chorus came into being as the combined choirs of the university and the church choirs affiliated with the local chapter of the California Choral Conductors' Guild. Since that time it has grown to include choirs and individuals from a large territory in the Redlands-Riverside and San Bernardino district.

Mr. Jones, director of the department of church music at the University of Redlands, conducted an unusual program of early Christian music at Memorial Chapel on the Redlands campus Nov. 17. The program constituted the first in a historical series being given for the Redlands student body and was devoted to music from the first through the fifteenth century. In addition to the choral music, students from the organ department under the supervision of Miss Margaret Dow played organ works based on the ancient melodies presented by the choir. Max Miller, a student at the university and organist of the First Methodist Church, Pasadena, played the accompaniments. Student organists contributing to the program were Robert Beird, Harold Chaney, Douglas Duncan and Richard Galloway. David Searing acted as precentor.

TRIBUTE TO EIGENSCHENK ON TWENTIETH ANNIVERSARY

The Second Presbyterian Church of Chicago designated Sunday, Nov. 20, as Edward Eigenschenk Day, honoring Dr. Edward Eigenschenk, who celebrated his twentieth anniversary as organist and director at the church. A dinner was given in honor of Dr. Eigenschenk and 175 members and friends were present to congratulate him. The pastor, Dr. William Clyde Howard, in offering his congratulations to Dr. Eigenschenk, mentioned that "for two decades he has kept the musical level high and has been indefatigable in his work, volunteering to do that which was above and beyond the call of duty."

Oscar Hagen, vice-president of the board of trustees, paid high tribute to the standard Dr. Eigenschenk has maintained and on behalf of the members of the church presented him with a check for \$500. The pastor, elders and trustees tendered a dinner to Dr. Eigenschenk at the Union League Club Nov. 14 and presented him with a plaque in honor of the occasion.

Dr. Eigenschenk will give a recital at the church Sunday, Dec. 18, at 4 o'clock.

LAURENCE D. GAGNIER GOES TO WORCESTER, MASS., POST

Laurence D. Gagnier, recently of La Grange, Ill., has been appointed minister of music at Central Congregational Church, Worcester, Mass. He succeeds Margaret Westlake Powers, who resigned last spring to become minister of music at the First Church in Pawtucket, R. I.

Mr. Gagnier had been minister of music of the First Presbyterian Church in La Grange since 1946. He attended the School of Sacred Music, Union Theological Seminary, in New York City and studied under Dr. Clarence Dickinson, Dr. Hugh Porter and Dr. T. Tertius Noble. He was graduated with a master's degree in sacred music. While in New York he served as organist and choirmaster of the Huguenot Memorial Church, Pelham Manor.

Upon completion of his studies in New York Mr. Gagnier was appointed minister of music at the Westminster Presbyterian Church in Lincoln, Neb. During the past summer he was appointed by the Board of Christian Education of the Presbyterian Church, U.S.A., an instructor in the leadership training school, held on the campus of Park College, Parkville, Mo.

HAROLD SCHWAB, organist, and his senior choir at the Newton Highlands, Mass., Congregational Church, and June and Philip Robert, pianists, with Darthea Wells, soprano; Clarice Reuter, contralto, and Norman Dow, tenor, gave the program at a vesper musicale in the church Nov. 20. The offerings included a movement each from the Bach and Mozart Concerti for two pianos and movements from the Mozart C minor Concerto and the Beethoven Third Concerto for piano solo, all with organ accompaniment, besides choral works by Purcell, Chapman, Christiansen, Parker, Hassler, Holst, Wilian and Franck.

MARCHAL IS HEARD IN MANY CITIES; DECEMBER DATES

André Marchal's present American tour has taken the French organist to points East, North, South and West, as well as to Canada, in October and November. Walter Blodgett of Cleveland, who has been one of the principal sponsors of the tour, reports that a number of requests for dates had to be turned down.

Recitals are to be played by M. Marchal in December in the following places:

Dec. 2—Augustana College, Rock Island, Ill.
Dec. 4—Cleveland, Ohio.
Dec. 6—Battle Creek, Mich.
Dec. 7—Grand Rapids, Mich.
Dec. 9—Princeton, N. J.
Dec. 12—Union Theological Seminary, New York.
Dec. 14—New York City.

TWO SPECIAL EVENSONG services for the Advent season have been arranged by St. Mark's Church-in-the-Bowery, New York City, as part of the church's 150th anniversary program. At the first service, Sunday, Nov. 27, at 4:30 p.m., the choir of thirty voices, under the direction of David Hewlett, organist and choir-master, was heard in the following program: Magnificat and Nunc Dimittis, Vaughan Williams; "Hark! A Thrilling Voice Is Sounding," Thiman; "Wake, Awake, for Night Is Flying," Tunder, and "There Shall a Star Come Out of Jacob," Mendelssohn. A Christmas carol service will be held Sunday, Dec. 18, at 4:30.

MRS. ADELAIDE B. TENNEY, wife of Dr. George L. Tenney, a well-known director of church choirs in Chicago for many years, died Oct. 22 in Niles, Mich., where the family has lived in recent years. Dr. and Mrs. Tenney were associated for a long period with the New First Congregational Church of Chicago, where Dr. Tenney was choir director and Mrs. Tenney soprano soloist. Besides her husband, Mrs. Tenney is survived by three children—Mrs. Kathryn Boydston of Niles, Walter I. Tenney of New York City and Mrs. Adelaide Williams of Chicago—six grandchildren and one great-grandchild.



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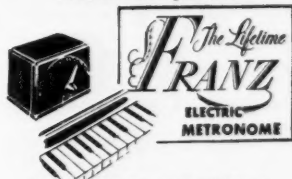
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Letters to the Editor

The Old Music Hall Organ.

Oak Bluffs, Mass., Nov. 5, 1949.—Dear Mr. Gruenstein:

Two items on your editorial page of the current issue of *THE DIAPASON* prompt me to drop you a line or two. To the query "How long have you been a reader of *THE DIAPASON*?" I wish I could send you a definite and categorical answer; I only know that I have been not only a reader, but a subscriber (which is much better), from early historic times. Had I preserved all my old check-stubs I might confirm my impression that I have been with you from the beginning, but lacking documentary confirmation this must remain an impression only. In any case, I became one of the faithful very early in the life of your invaluable paper, and have remained so ever since.

In the matter of the old Walcker organ once in the Music Hall in Boston, current references to it (as in the article on page 20 about the new Aeolian-Skinner in Symphony Hall) all seem to imply, though without explicitly stating so, that this instrument remained in Music Hall until the Boston Symphony migrated to the new Symphony Hall in 1900, and continued in use until then. As a matter of fact the Walcker organ had been dismantled years previously and was only a memory in the middle '90's. It had been scrapped because it took up too much room on the stage and an expanding orchestra needed the space. In the '90's there was an organ of sorts in Music Hall, which was on rare occasions used with the orchestra, but it was quite invisible; my guess is that the pipes were under the stage, or something like that. There was a sort of cubby-hole in a location somewhat like that of an upper proscenium box in a theater, and on occasions when the organ was being played one saw an electric light twinkling here, marking, as I do not doubt, the position of the console. It must all have been very unsatisfactory. In those days it was averred by some and believed by others that the Walcker organ had been sold or given to the New England Conservatory, which hoped maybe to set it up some time when it might find a place for it. This may or may not have been true. I am only passing on what I had heard reported. In any case, the Walcker organ was not in the old Music Hall for a considerable time prior to 1900. I do not expect, however, that this information

would interest anybody.

With kindest regards, believe me
Sincerely yours
PERCY CHASE MILLER.

Letter from Mr. Skinner.

Reading, Mass., Nov. 3, 1949.—Editor of *THE DIAPASON*:

Will you kindly correct a statement which appears in your November issue?

The organ built for the Boston Symphony Hall and now just replaced was designed and built under my exclusive direction, in consultation with Mr. B. J. Lang, who at that time was director of the St. Cecilia Society. I was George S. Hutchings' partner.

I had a 32-ft. pedal diapason in the specification which he said was a waste of money as he never heard one which amounted to much tonally, but I said I was certain he would like it. He did, and agreed that it was very impressive. There is no effect so profoundly impressive as a good 32-ft. diapason under a big chorus and orchestra. . . .

I will say a word to my friend Archer Gibson. My first French horn was placed in the hall at Williams College, Williams-town, Mass. Sumner Salter wanted a French horn and I said I would make one. I thought it over and made a sample pipe which was 100 per cent satisfactory. I have never changed it in the slightest degree, as it is an authentic French horn, even to the "bubble."

Also, I happened to be the one who got Richard Strauss to St. Thomas' Church and Elizabeth Shuman came along also. I got the very strong impression that Strauss thought the German organs better than ours. I was very anxious to interest Strauss, as his music stands about at the top in my estimation. I wanted most to interest him in writing something for the organ, which was really my object in getting him over to St. Thomas' Church, but he said he was too old to write any more. I suggested to him that Wagner was older than he was when he wrote "Parsifal," but he was not interested in writing for the organ. His son was with him and as nearly as I could judge he was about six feet six inches tall.

Very truly yours,
ERNEST M. SKINNER.

MOZART'S REQUIEM MASS was presented by the chorus, the solo quartet and the St. James festival orchestra at the thirteenth annual All Souls' concert in St. James Church, Cleveland, Ohio, Nov. 1, with Walter Blodgett conducting the musical forces.

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Through the years, one of Mr. Sears' best helpers has been his wife, Mrs. Carolyn Sears. He affectionately refers to her as the "choir mother." She takes charge of the vestments, seeing that they are clean and in good repair, and has bound and indexed the church's large library of music in manila folders.

Mr. Sears has served under four rectors in Kansas City.

The assistant organist, Miss Hester Cornish, plays for one service on Sunday morning and assists in a multitude of other ways.

Two choir members have been with Mr. Sears four decades. They are Mr. and Mrs. Gerald Reed. They met while singing in the choir at Grace Church and he played the organ for their wedding.

Mr. and Mrs. Sears have one daughter, Mrs. Chase Allison, who lives in East Orange, N. J., and two granddaughters.

CLARENCE D. SEARS SERVES
IN KANSAS CITY FORTY YEARS

A ministry of music in Kansas City by Clarence D. Sears which has covered forty years led the *Kansas City Star* to publish an article of several columns in its issue Nov. 13 on the career of the distinguished church musician who is organist and choirmaster of St. Paul's Episcopal Church. Mr. Sears, a prominent exponent of liturgical music and of male choirs, arrived in Kansas City in November, 1909, at the age of 30, and became organist of Grace Episcopal Church. After four years there he went to St. Paul's. Here he has trained nearly 1,000 choir boys and has played for more than 500 weddings.

Mr. Sears' training began as a choir boy when he was 8 years old. He received his musical education in New York City under Dr. George Edward Stubbs, organist of St. Agnes' Chapel, and Felix Lamond, organist of Trinity Chapel. He served as organist at the Tremont Methodist Episcopal Church,

ELLSASSER CONDUCTS CHOIR
IN HIS DECALOGUE ANTHEMS

Richard Ellsasser appeared in the triple role of composer, conductor and organist at the Wilshire Methodist Church, Los Angeles, Cal., Nov. 20, when he presented his cathedral choir in the ten anthems of his Decalogue series. Mr. Ellsasser composed these choral works especially for ten sermons delivered by Dr. Theodore Henry Palmquist on the Ten Commandments related to the ten parables of Jesus. The ten numbers ranged from a chant-like composition for a cappella voices to a majestic work utilizing soloists, chorus, full organ and timpani.

On Dec. 4 Mr. Ellsasser will conduct a massed choir from the downtown churches of Los Angeles in a performance of Handel's "Messiah," sponsored by the Los Angeles Church Federation at the First Methodist Church. On Dec. 11 he will again conduct "The Messiah," this time sung by his own choir and that of Angelica Lutheran Church, whose conductor is Arthur William Wolf.

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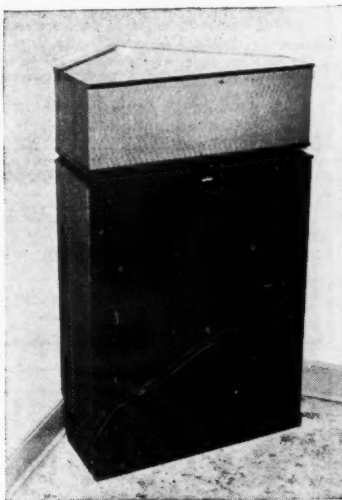
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FESTIVAL MARKS OPENING OF ORGAN IN TOLEDO CHURCH

A festival of organ and choral music marked the dedication of the three-manual Aeolian organ at Augsburg Lutheran Church, Toledo, Ohio, Nov. 6. The combined Augsburg choir sang "Brother James' Air," Jacobs, and "Thee, God, We Praise," Tkach. The children's choir sang "I Sing a Song of the Saints of God," Hopkins. Thomas J. Tonneberger, organist and choirmaster, directed the seventy-five-voice combined choir and exhibited the tonal resources of the organ, playing the Prelude, Fugue and Chaconne by Buxtehude and Two Hymn-tune Fantasies on "Hamburg" and "St. Clement" by McKinley. Also included was the "Twilight at Fiesole," by Bingham, and Myron J. Roberts' "Carillon." The festival closed with Boellmann's "Suite Gothique."

The resources of the organ include eight sets of reeds, two of which are on ten-inch pressure, these being the great tuba and French horn. Other pipes are voiced on wind pressure from four to six inches. The organ comprises thirty-seven ranks of pipes.

GEORGE SCOTT-HUNTER DIES; LAST POST IN ST. JOHN, N. B.

George Scott-Hunter, organist and choir director at Centenary-Queen Square Church in St. John, N. B., for the last three and one-half years, died Aug. 30, after a brief illness.

Professor Scott-Hunter was born in Scotland and received his musical training there. Over a period of years he held positions in Halifax and New Glasgow, N. S.

Professor Scott-Hunter began his training as an articulated pupil of Dr. Charles E. Allum, famous conductor and organist, later becoming Dr. Allum's first assistant. Prior to coming to this continent he was organist and master of choristers at the private chapel of St. Mary Star of the Sea, Wemyss Castle, Fife, the historic seat of the Earls of Wemyss. For eight years he was head of the organ department at the Women's College of the University of North Carolina.

Professor Scott-Hunter is survived by his widow, Mrs. Kathryn Scott-Hunter, and one daughter, Hortense.

DR. HAROLD DARKE gave his twenty-eighth annual series of Bach recitals at St. Michael's, Cornhill, England, in October. Dr. Darke recently returned from an examining tour in Canada for the Royal Schools of Music and gave recitals in Winnipeg, Victoria, Vancouver and Calgary.

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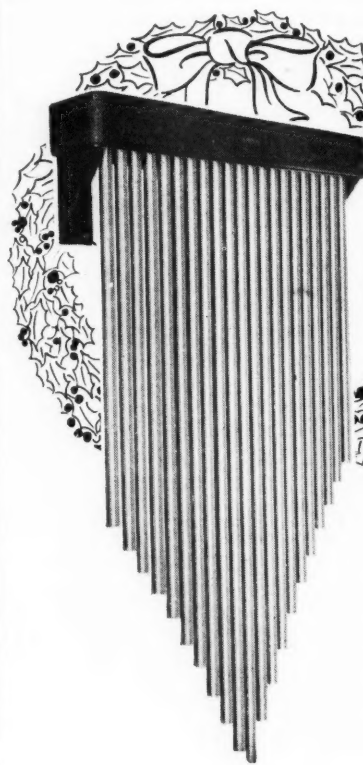
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MOLLER ORGAN IS OPENED AT BAKERSFIELD COLLEGE

A three-manual organ installed by M. P. Möller, Inc., at Bakersfield College, Bakersfield, Cal., was dedicated Oct. 3 with David Craighead of Occidental College at the console. The organ is the gift of W. B. Camp and his sons in memory of Mrs. Georgia App Camp. It stands in Harvey Auditorium on the campus of the Bakersfield High School and College.

The program played by Mr. Craighead consisted of the following compositions: "Thanks Be to Thee," Handel; Trumpet Tune and Air, Purcell; "Giga," Bossi; "Londonderry Air," Old Irish; Rhumba, Elmore; "The Desert" and "Chollas Dance for You," Leach; "Flight of the Bumblebee," Rimsky-Korsakoff; Finale, Sixth Symphony, Widor.

KILGEN REPORTS BUSINESS INCREASE OVER LAST YEAR

The Kilgen Organ Company reports that the volume of new contracts received up to Oct. 31 this year showed a sizable increase over 1948. Among orders for two-manual organs recently were the following: Trinity Lutheran Church, Alton, Ill.; Holy Rosary Church, Providence, R. I.; First Methodist Church, DeWitt, Ark.; Trinity Slovak Lutheran Church, Chicago, and St. Anthony's Convent, Syracuse, N. Y.

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"The Hymn" Is Launched

The Hymn is the title of our new printed publication, combining the functions of the present occasional news bulletin with short articles in the field of hymnology. It has the same format as the well-known "Papers of the Society." The following list of articles in the first issue indicates its scope: 1. "Hymn-tunes from the Embassy Chapels," by J. Vincent Higginson, including rare illustrations of the first printing of "Melcombe" and "Adeste Fideles." (Both tunes were introduced to Protestant England from their initial use in the Roman Catholic service.) The first Embassy Chapel in London was the Sardinian (1684). 2. "Hymn-writing Experiences," by Julia Cady Cory, giving for the first time the history of her fine English text "We Praise Thee, O God, Our Redeemer, Creator," sung to "Kremsier." 3. "The Lambeth Mission," by the editor, George Litch Knight, with an account of the recent visit to it by Dr. Ruth E. Messenger. 4. "Anne Bonpôt, Hymn Writer," by Mr. Knight. 5. Review of the "Handbook of the Mennonite Hymnal," edited by the Rev. Lester Hostetler, by Robert M. Stevenson. In addition there are comments and news from the secretary and editor.

Serious church musicians in America will welcome this publication. It is proposed to issue *The Hymn* three times a year. It can be obtained regularly through membership in the society. Send for an "introductory" copy at once, enclosing 5 cents for handling.

Preview of 1950

The first meeting in New York will be on Jan. 10, when the Rev. Dr. Leonard Ellinwood will deliver an address on research in hymn sources. Feb. 14 Philip L. Miller will demonstrate rare recordings of liturgical and hymnic music taken from the music division of the New York Public Library, with which he is connected.

The coming year will also see the celebration of the tercentenary of the Scottish Psalter of 1650, in which the society will have a very active part. It has prepared a unique leaflet with seven metrical Psalms from that Psalter, set to the tunes with which they have been associated. Every church should procure a copy, and plan to use the hymns if possible as a basis for a festival service. Samples may be obtained early in December, on receipt of a stamped envelope. In addition we hope to reprint an order of worship based on material designed for the country-wide celebrations to be held in Scotland, which center on the actual anniversary, May 1, 1950.

Hymn Festival in La Grange

Five churches, with their choirs, ministers and organists, took part in a notable hymn festival held in the First Congregational Church of La Grange, Ill., Nov. 13. G. Russell Wing is the church's organist. Dr. Herbert E. Hyde, organist of the First Presbyterian Church, preceded the service with a recital of six hymnic numbers. The program stated that the whole congregation was to be considered as "one of the choirs," standing and sitting with them. All the stanzas of the hymns were used. The service had well defined thematic divisions, adequately presented. Four descants were used. REGINALD L. MCALL.

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The Beach Instrument Corporation, Newark, N. J., announces the development of the Beach tower bell reproducer, described as a natural electronic reproduction of authentic cast bronze bells. This new reproducer is said to make it possible for any church to have the true reproduction of a carillon of sixty-three tuned cast bronze bells at a cost as low as \$785.

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The Cannarsa Organ Company of Hollidaysburg, Pa., has received the order for a three-manual memorial organ to be installed in St. John's (Shaughnessy) Church, Vancouver, B. C. The stop specification prepared for this instrument is as follows:

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Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Tremolo.

Chimes (Deagan), 25 tubes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Flautina, 2 ft., 61 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana (separate chest), 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.
Harp (prepared for).

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Octave, 8 ft., 20 notes, 12 pipes.
Flute, 8 ft., 20 notes, 12 pipes.
Cello, 8 ft., 32 pipes.
Fifteenth, 4 ft., 20 notes, 12 pipes.

CAMP WA-LI-RO BOYS SING IN MANSFIELD, OHIO, CHURCH

Grace Church, Mansfield, Ohio, Mrs. Dean Eckert, organist, was the scene of a festival evensong Sunday, Oct. 30, under the direction of Camp Wa-Li-Ro. One hundred and twenty-five men and boys sang the service under the direction of Paul Allen Beymer, with Kingsley Ganson, Norman Waite and Jacques Remsburg acting as organists. Choirs represented were from Old Trinity, Tiffin; St. Paul's, Norwalk; Church of the Epiphany, Urbana; Emmanuel, Cleveland; Church of Our Saviour, Akron; Christ Church, Shaker Heights, and Grace, Mansfield.

After the service, which drew a capacity congregation, supper was served to the visiting choristers.

A similar service was held at the Church of the Epiphany, Urbana, Ohio, Sept. 25, with Kingsley Ganson as director and Norman Waite as organist.

MR. AND MRS. PAUL SWARM of Decatur, Ill., and their son David, 2 years old, have welcomed a young lady as an addition to the family. She arrived Oct. 22 and was named Sally Ann.

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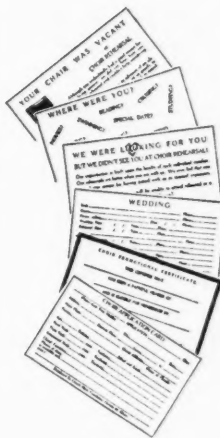
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Pengelly Bluebook Issue

A volume of rare beauty typographically and of value from the standpoint of the history of the organ and other musical instruments is "The Pengelly Bluebook of Style," issued in Chicago in November. The avowed purpose of the author is to inform those interested "about man's constant desire for and creation of things that are beautiful." The book is devoted not only to musical instruments, but to radio and television. To readers of THE DIAPASON the section devoted to the organ is of special interest, and it contains much that should attract not only those of the profession, but laymen. In the book the Rev. J. Bradford Pengelly has included 419 illustrations, many of them pictures that it took a resourceful author to obtain. These pictures trace history from B. C. 4000 to A. D. 1949.

The chapter on the organ covers thirty pages. A valuable and informative article on "The Organ" by Dr. Homer D. Blanchard is a fascinating historical paper. The organ section contains twenty-one halftone cuts of consoles and cases. Included among others are the instruments in St. Patrick's Cathedral, New York; All Saints' Church, Halifax; the Mormon Tabernacle and the St. Louis Cathedral.

In addition there is a glossary which defines terms used in connection with musical instruments. There is also a bibliography, and at the end an index which enables the reader to locate any picture at a glance.

This book is the fruit of much labor and research. Its publication at this time suggests its appropriateness as a Christmas present. The price is \$5.50, but the publisher, whose address is 343 South Dearborn Street, Chicago 4, offers it to organists at an introductory price of \$3.50.

F. PERCYVAL LEWIS DEAD;

MASSACHUSETTS ORGANIST

Belated word comes of the death of F. Percyval Lewis, which occurred Aug. 4 in Winchester, Mass. Mr. Lewis was born in Woburn, Mass., in 1879 and studied at the New England Conservatory of Music and with Karl Straube in Leipzig. In 1905 he gave a recital in the famous Thomaskirche in Leipzig. Mr. Lewis was a member of the American Guild of Organists and had been a reader of THE DIAPASON without interruption since 1910.

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MONTHLY MUSICAL VESPERS AT LANCASTER, PA., CHURCH

A season of monthly musical offerings is announced at the First Presbyterian Church of Lancaster, Pa., where Reginald F. Lunt is organist and choir director. Sunday afternoon, Sept. 25, the series was opened with a recital by Mr. Lunt, assisted by the chancel choir of the church and Marian Blankenship Walker, first harpist of the Harrisburg Symphony Orchestra. The program consisted of the following: G minor Concerto (Allegro-Largo), Vivaldi; Rigaudon, Campra; Pavane, Byrd; Prelude and Fugue in E minor, Brahms; Chorale in C major, Franck; anthem, "Father, Ever Loving," Brahms; Pastoral Variations, Samuel Rousseau, and "En Bateau," Debussy (harp); "Litanies," Alain; "Antiphon 3, I Am Black but Comely, O Daughters of Jerusalem," Dupré; Toccata, Sowerby. The organ is a four-manual Aeolian-Skinner of seventy ranks, installed two years ago.

The chancel choir presented the Faure Requiem Oct. 16 as the second vesper musicale. Mr. Lunt conducted and played accompaniments, with harp accompaniments by Marian Blankenship Walker. Mr. Lunt's organ selections included the "Mystic Lamb Symphony," by de Maleingreau; "On the Evening of the Ascension of Our Lord," Benoit, and "Gloria!" (Magnificat 6), Dupré.

David Craighead gave a recital Nov. 14 and Sunday, Dec. 11, the chancel and chapel choirs will be heard in the annual performance of "The Messiah." John R. Lively, organist at Trinity Lutheran Church in Lancaster, will be at the organ and Mr. Lunt will conduct.

A series of noon recitals, "Music of Christmas," will be played Dec. 20, 21, 22 and 23 by Robert S. Clippinger, organist of Grace Methodist Church, Harrisburg; John R. Lively, organist of Trinity Lutheran Church, Lancaster; Frank McConnell, organist of St. James' Episcopal Church, Lancaster, and Mr. Lunt. The choirs will be heard in the Mozart "Requiem" March 19, with soloists from the Second Presbyterian Church, Philadelphia. Robert S. Clippinger will be at the organ and Mr. Lunt will conduct. Haydn's "The Seven Words of Christ" will be sung April 2.

TEN MEMBERS of the George Washington University faculty who have completed twenty-five years on the faculty were guests of honor at the university's annual homecoming luncheon Oct. 29 at the Mayflower Hotel in Washington. One of these was John Russell Mason, librarian and curator of art. Mr. Mason was born in Philadelphia, but attended high school in Washington. He received his bachelor and master of arts degrees in English from George Washington University and his bachelor of science degree in library science from Columbia University in 1933. He is a member of the American Guild of Organists, the American Library Association, the District of Columbia Library Association, the Library Association of Great Britain and the Special Libraries Association.

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ROBERT LODINE



ROBERT LODINE will be presented in a recital at Lutkin Hall, Northwestern University, Evanston, Monday, Dec. 5, at 8:15 under the management of Bertha Ott. Mr. Lodine is the 1949 winner of the young artists' contest sponsored by the Society of American Musicians. His program consists of the following: Toccata, Frescobaldi; Three Concerto Movements, Felton; "Bist Du bei mir," Bach-Grace; "Jesu, Joy of Man's Desiring," Bach-Grace; Prelude and Fugue in A minor, Bach; "Variations sur un Noel," Dupré; Allegro and Scherzo, Second Symphony, Vienne; Cantabile, Franck; Roulade, Bingham; "Carillon de Westminster," Vienne.

Mr. Lodine received his bachelor of arts degree in music from Jamestown College, Jamestown, N. D., under Joseph S. Black, and his master of music degree from the American Conservatory of Music in Chicago under Dr. Edward Eigenschenk. He was winner of the state and district student musicians' auditions in organ sponsored by the National Federation of Music Clubs in 1949, of the American Conservatory organ contest in 1949 and of the Illinois Chapter and regional contest of the American Guild of Organists, held in Chicago and Detroit, respectively. He will compete in the national contest to be held in connection with the convention of the A.G.O. in Boston in 1950. Mr. Lodine is organist and choir-master of St. Martin's Episcopal Church in Austin and of the Washington Boulevard Temple in Chicago, and serves as president of the Van Dusen Organ Club.

THE MOTET CHOIR of the Second Presbyterian Church of Kansas City, Mo., is presenting all of part 1 of Handel's "Messiah" Nov. 27. Howard Kelsey of St. Louis is the organist and Richard J. Helms, minister of music of the Second Presbyterian Church, conducts the chorus of 100 voices and soloists. The choir will present Saint-Saens' "Christmas Oratorio" and Buxtehude's twilight music, "Rejoice, Beloved Christians," on Christmas Eve. A series of Christmas organ recitals has been planned for the Sundays throughout Advent. Following the holiday season the motet choir plans to have monthly vespers to present oratorios and guest organists. Mr. Helms will play a series of Bach recitals in commemoration of the 200th anniversary of the death of Bach.

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